

LAST WORD

Midd breaks
up with online
language
program
PAGE 18

SEVEN DAYS



BACK TO
SCHOOL



802



TALK ABOUT WOLK PAGE 30
Castleton U.S. visionary president

DORM DISTURBANCES PAGE 34
What to do when you're sexiled

DREAM CREAM PAGE 46
Gelato hits the sweet spot

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GREEN LIGHT FOR PARKWAY?

The Vermont Superior Court last week shook down a legal challenge to the Champlain Parkway clearing the way for the long-planned road that would run from Interstate 191 through Burlington's South End.

The controversial project, formerly known as the Southern Connector, has been on the books for more than four decades in various forms.

As laid out in the plan for the South End development, the parkway would start at the I-191 interchange, merge in and run through the South End and connect to Lakeside Avenue. It would go east to Pine Street, and then north along Pine into downtown. It would include bike lanes or a shared-use path for much of its length, the draft plan says, and it would take heavy truck traffic out of residential neighborhoods.

The project got stuck (SD joined in 2012) that some people who work and live in the South End have expressed doubts about the parkway—and the city's recent efforts to plan the future of their funky road. Charles Bryant, who runs the Innovation Center on

Lakeside Avenue, was interviewed about the plan. He said the suit that the Superior Court dismissed on Friday, Aug. 14, was filed in response to an SDH press report on the court's decision. The court's decision was based on what parking planner and Mayor Peter Welch called the "last remaining piece of major uncertainty about whether or not the project would be built."

Parkway construction costs have been estimated at \$30 million, the mayor noted. That these costs could climb 30 percent of the total, the body would pick up the tab for most of the cost.

After design and planning, construction could start, the mayor said. In the summer of 2017 or so, he said, he would be ready to start. "This is a project that has had unusual twists and turns going back a long time, so maybe there's something we haven't anticipated."

He said starting his agency just yet, he said, the complete project at several years.



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TOP FIVE

HOT TOPICS FOR

1. "What a 100-Year-Old Bridge Tells About Vermont's History" by Nancy Kessler. The bridge tells Vermont's history in a way that is both interesting and educational.
2. "Vermont Superior Court Ruling Forces Way for Champlain Parkway" by Andrea Sullivan. A ruling by the Vermont Superior Court will allow the state to proceed with the Champlain Parkway project.
3. "Under Fire: A Cop Who Shot a Suspect Faces Criminal Charges" by Matt Davis. A Vermont police officer is facing criminal charges for shooting a suspect during a chase.
4. "Year of the West: Vermont's Own Best Year in History" by Hannah Palmer. The year 2015 is being celebrated as the best year in Vermont's history.
5. "Burlington Residents Oppose Drug Activity in Downtown Area" by Andrea Sullivan. Residents in Burlington are opposing drug activity in the downtown area.



tweet of the week

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7
FEEDback
READER REACTION TO RECENT ARTICLES

MORE ON TIME

There is a high degree of sympathy for the Tibetan school and future community center (Tibet Life Home, August 18). The view is straightforward and centers on the view that Tibet is a unique part of the world's classification. "Tibet is a culture with its own culture because it is being wiped out in their homeland of Tibet by Chinese governmental policies. The efforts to restore the Tibetan Springing that resulted in the 14th Dalai Lama, Dala Kama and close to 500,000 Tibetan fleeing to India. What's missing is that the Springing, which was really just Tibetan surrounding the summer palace to protect their leader, happened one year after China invaded and reorganized the independent nation of Tibet."

Today, Tibetans in Tibet are not free to practice their culture. The many Tibetan political prisoners, more than 140 self-immolations and the thousands who flee each year on foot over the Himalayan mountains to Nepal and India testify to this fact. Preservation of culture is core to a national will; greater freedoms are accorded to Tibetans in Tibet. Thank you for sharing a light on this essential need.

There is a link between the

SHAP-WHD3

Shop Street (Fast Game: "Shop Talk," August 18) may be well known in Minneapolis, but I am sick of career politicians. What is this Morrisville miracle that has never been reported on before? Nobody from Randolph in Bethesda knows this one.

See Also

BERNIE WONG

Bernie's too battle with Fletcher after Health Care was, in fact, remarkably productive. "What a 1997 Tea Party Says About Bernie Sanders," August 1997. Coming on top of his Mingo's Hat *First on Health*, which helped to expose cancer health care needs in Vermont, and Fletcher Allen's refusal to take an active role in helping the community, Bernie's efforts strenuously aided the People's Free Clinic. That evolved into the Community Health Center of Burlington, which took the form a model for health centers all around the U.S.

It was soon after Barnes commenced the hospital exercises to meet at the PFG that the hospital coincidentally reversed itself and offered medical and financial aid to the CHCB, which spurred that center's success. The meeting also produced some wonderful photos of hospital executives with pained expressions during their humbling experience of actually sitting on swim coaches at the Old North End.

TIM NEWCOMB

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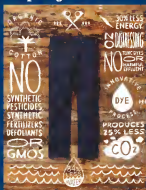
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contents

AUGUST 28/SEPTEMBER 4, 2013 VOL. 30 NO. 31

LOOKING FORWARD



NEWS

34 Students Turn Up the Heat in the Granite State
BY PAUL HERZET

38 Pittsburgh Airport Is Drawing More Flights, Travelers
BY NADIA GARY

38 Middlebury College to Say Adieu to the Online Foreign Language Partnership
BY KATHY KACH

38 Emergence Press Off Message
BY STEPHAN LEMPT

ARTS NEWS

34 Two Versatiles Write About Hurricane Katrina
BY HARRIET KADISH

34 Fresh Tunes: Everything Is New at Middlebury's Inaugural Film Fest
BY CHARLIE SELL

34 A 'Punkier' Expands Outdoor Festing in Montpelier
BY HANNAH POLLACK

34 Local Play Considers a Dyslexic Outcome for Innovations
BY JESSIE ANDERSON

FEATURES

36 Walk On: Back to School
The champion of Underfoot Underfoot was also there for his cycling work.
BY TERRY HALLERSON

36 Discomfort Zone: Back to School
Discomfort Zone: Back to School.
BY JESSIE ANDERSON

36 Black Is Style: Culture
A Burlington writer attended a recent event.
BY JESSIE ANDERSON

36 Ghosts and Gags: Theater
Theater: Theater.
BY JESSIE ANDERSON

36 Square Deal: Theater
Theater: Theater.
BY JESSIE ANDERSON

36 Chef's Table: Food
Theater: Theater.
BY JESSIE ANDERSON

36 Meet With You: Food
Theater: Theater.
BY JESSIE ANDERSON

36 Rapper's Delight: Music
Theater: Theater.
BY JESSIE ANDERSON

COLUMNS + REVIEWS

36 Fair Game: MUSIC

36 WTF: CULTURE

36 Work: JAZZ

36 Side Dish: FOOD

36 Soundbites: MUSIC

36 Album Reviews

70 Art Review

78 Movie Reviews

83 Ask Athena: ARTS

FUN STUFF

36 Straight Shoot

36 The 100th

36 The 100th

36 The 100th

36 The 100th

36 The 100th

36 The 100th

36 The 100th

36 The 100th

36 The 100th

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1

SATURDAY 29 CATCH OF THE DAY

If you've got a hankering for the bounty of the sea, ArtsShot will get you out of a pinch with its seasonal **Crustacean Feast**. Armed with bibs and butter, diners dig into two whole crabs, and endless sides at a casual shellfish feast set to live music. If luxurious saltwater dwellers aren't enough, you can claw your way back for more.

SEE CALENDAR LISTING ON PAGE 38

2

SATURDAY 29 Long Live

According to the friends for A-Bog Foundation website "Andy A-Bog Williams was the epitome of generosity, positivity and can-do." Since the 12th anniversary death in 2010, members of the Foundation have made 4 live releases to honor his legacy. **A-Bog Day** does just that with more than 50 live performances, outdoor workshops, and a beer-soaked drive-in downtown Burlington.

SEE SCHEDULED ON PAGE 32

3

FRIDAY 28-WEDNESDAY 2 Fair Game

This is a game where you can bet on the media for the 2015 **Champlain Valley Fair**. This 10-day fest features a number of contests, including competitions ranging from agricultural to literary to athletic, and a slew of historical midway favorites. Even nationally known musical acts such as Little Big Town make appearances at this outdoor festival.

SEE CALENDAR LISTING ON PAGE 34

4

FRIDAY 28 The Beat Goes On

Those who enjoy their Burlington young West African dance and drum troupes are treated to a preview of the **Jah-Kulu Caram and Drum Theater Summer Road**. The group's got pumped up with West African drum, a variety of rhythms and head-bopping performances by hip-hop group AZIV. Proceeds support the festival slated for November.

SEE CALENDAR LISTING ON PAGE 34

5

FRIDAY 28 & SATURDAY 29 Citywide Soirée

It may be Vermont's smallest city, but Vergennes particularly enjoys why. Born in its 24th year, **Vergennes Day** draws folks from Addison County and beyond for all ages, activities, entertaining, community pride. Many vendors meet for beer, music, food, kids, crafts and vendors' booths, a sunset lighting of Old Town Park, and much more.

SEE CALENDAR LISTING ON PAGE 34

6

SUNDAY 30 Stayercation

This about as laid-back (yummy!) Day Trippers can keep a busy to the **Lake Champlain Islands Parks and Food Festival**, where they fill up on lake-powered smoothies and fresh local, watch agricultural demonstrations, and take in beautiful tunes by the **Bluegrass & Banjo**. All day, attendees can free to burn off excess energy by pedaling around the bicycle-friendly lake.

SEE CALENDAR LISTING ON PAGE 37

7

ONGOING Passing the Torch

A teacher's influence can last a lifetime. "**Generations**" an exhibit on view at the Bryn Mawr Center in Jeffersonville, shares a spot light on the relationship between student and teacher during 19 years by 30 artists and those who have guided them. A virtual tour from home. Keep an eye out for Summer Bulbner's tiny text, neckties, topknots. "The Hive."

SEE ART REVIEW ON PAGE 70



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When Sen **RENAME SANDERS** (D-VT) announced three months ago that he'd seek the Democratic presidential nomination, the *New York Times* described him as a "grumpy grandfather-type."

That caricature has persisted — most notably in a recent *Washington Post* letter to the editor with the reasonable headline: "It says Sen Sanders reminds us of our grumpy grandpa."

According to some who have worked closely with Sanders over the years, "grumpy grandpa" doesn't even begin to describe it. They characterize the senator as male, short-tempered and, occasionally, downright hostile. Though Sanders has spent much of his life fighting for working Vermonters, for him you may mistake the people working for him.

"As a supervisor, he was unbelievably abusive," says one former campaign staffer, who claims to have endured frequent verbal assaults. The double standard was clear: "He did things that if he found out that another supervisor was doing in a workplace, he would go after them. You can't treat employees that way."

Like several others quoted in this column, the campaign worker would speak only on the condition of anonymity, saying that to do otherwise would constitute "career suicide" in a small state such as Vermont. But others echoed the former employer's story, saying the senator is prone to fits of anger.

"Bernie was an asshole," says a Democratic insider who worked with Sanders on the campaign trail. "That was necessary on an asshole."

"He yelled in meetings all the time," says one of Sanders' former Senate staffers. "He'd yell, 'I don't want to hear excuses! I want to get it done!'"

Victims of his management style aren't entirely negative about their former boss. "I think he's got a ton of conviction," the same former Senate staffer says. "I just think he's kind of harsh to a fault. He's so focused on his issues that he doesn't have a softer side. I don't think he's a very nice man."

A former House staffer put it more diplomatically: "I'd describe a thing that I think is regrettable about his anger, in the end, but self-teach as he's long."

In a statement provided to *InsideSource*, Sanders spokesman **ANDREW ANDROS** defended his boss.

"Sen. Sanders has had very positive relations with people who have worked

with him, many of them for decades," Andros wrote. "Some people who were part of his team when he was the mayor of Burlington went on to his House and Senate staffs."

Andros added that Sanders finds it "unfortunate that too many journalists and publicists do not focus on the major issues of our time." Instead, he wrote, "Too many writers and publicists look at politics as a soap opera and engage in gossip and personal attacks."

**FORMER EMPLOYEES
CHARACTERIZE SANDERS AS
RUDE, SHORT-TEMPERED
AND, OCCASIONALLY,
DOWNRIGHT HOSTILE.**

Call it gossip if you will, but Sanders, after all, running for president. If he wins, he'll become the boss of some 4.2 million federal employees, have a standing army at his disposal and, you know, hold the nuclear launch codes. So an analysis of his management style and temper might be reasonable.

Criticism of Sanders' leadership abounds in nothing new, even **ROSENFELD**, a former Vermont journalist who served as Sanders' press secretary during his 2000 House campaign, wrote a book about his first successful statewide bid. In *Making History at Vermont*, Rosenfeld looks at a tough assessment at his former boss, who passed him over for a congressional job at the campaign's end.

"At his best, Sanders is a skilled reader and manipulator of people and events," Rosenfeld wrote. "At his worst, he falls prey to his own emotions, is unable to prioritize what he preaches (though he would believe otherwise) and creates a contempt for those he dislikes, including his staff."

Rosenfeld quotes Sanders himself in the book as saying, "Some people say I am very hard to work with. They say I can be a real son of a bitch. They are 100% correct. I don't know how to get along with people. Well, maybe there's some truth to it."

Based in San Francisco, where he now lives, Rosenfeld readily admits that his portrait of the candidate may be dated. "We all, over 20 years, get better at things and change," he points out that whatever managerial failings Sanders may have

suffered from clearly haven't bothered his career.

"There is a long line of people who can tell you mistakes don't bother him with grief and pride, but part of him being good and rude has gotten him as far as he's gotten," Rosenfeld says.

Sen. **ANTHONY POLLINA** (D-VT-Washington) joined Sanders' staff soon after Rosenfeld left it. His chafes up any early mistreatment to the stress his boss faced as a freshman member of Congress with out a major party affiliation.

"I think, early on, he was kind of getting his feet on the ground. None of us had ever run a congressional office before," Pollina says. "He was under a lot of pressure to prove himself. A lot of people expected him to fail."

While Pollina says he never witnessed Sanders losing his temper at fellow staffers, he sympathizes with those who felt the job was a grind.

"He is a very hard worker himself. I mean, he is at it 24-7 — and that's really no exaggeration," Pollina says. "He works really, really hard, and he expects the people who work for him to work really, really hard."

ROSENFELD THARGUES, who worked for Sanders when he was mayor of Burlington, sees that as a virtue, comparing it to "what you would expect from a CEO."

"He is a good boss and a demanding boss, in a way," says Thargues, now an aide for the state Department of Vermont Health Access. "Sometimes you had to remind him that tomorrow's a holiday, so that night meeting — maybe the team wasn't in the best mood."

In his statement, Andros wrote, "It is true that in taking on some of the most important issues facing our country that he demands a lot, but no more than he demands of himself."

Even outside his staff, Sanders is well known in Vermont as a serious micromanager. States are legion in his calls to campaign riders on route to events to bring home those about the number of hat dogs and hats they'd brought.

"He is his own chief of staff," remarks one Democratic official who has worked with Sanders' office. "His is his own cook and bottle washer."

"I just never attacked me as a chairman," adds **JOHN AARAS**, a former chief of staff to Sen. **PAUL HUNTER** (D-VT). "I just struck me as being very linear, with him being the driving force on staff."

According to Sanders' former Senate

traffier, his tendency to encourage others hobbled the office's work.

"Everything was done at the last second," that person said. "He made all the decisions."

But **BARBARA SPRINGER**, a former energy advisor and chief counsel to Sanders, says he appreciated that the office environment was "collegial."

"Bernie and I talked frequently, and I could call him, email him or knock on his office door anytime," says Springer, who now serves as Gov. **WENDY LANDRIS**'s chief of staff. Such access, he added, is critical to a legislative staffer to do his or her job.

Sanders' friendly nature is no secret to the public. Unlike most politicians — and practically all presidential candidates — he avoids personal interactions with voters whenever possible, preferring to make his points behind a podium. Occasionally, when his signature monologues are disrupted, anger gets the best of him.

When anti-Israel protesters confronted him at a Capitol town hall meeting last August and interrupted him repeatedly, Sanders lost his cool.

"Bernie, me," he snapped. "Shut up! You don't have the microphone!"

Sanders seemed similarly frustrated when Black Lives Matter protesters interrupted him at a Network Nation conference in Phoenix last month. Though he did not erupt, he "fished with annoyance," according to *TIME*, and tried to talk over the protesters.

"Black lives, of course, matter. I spent 50 years of my life fighting for civil rights and for dignity," he said. "But if you don't want me to be here, that's OK. I don't want to out-screen people!"

If there's one group Sanders particularly enjoys beating up, it's the media. Ever since reporters wrote off his early foray into electoral politics in the 1970s, he has considered them corrupt, shallow, stupid or a combination thereof.

During his unsuccessful 1988 campaign for Congress, Sanders famously threw a CBS "60 Minutes" camera over the Associated Press' newspaper barista to ask its writers, "How come you never cover my press conference?" Two years later, as Roosevelt recounts in his book, Sanders accused the AP of bias during a press conference on the Bushwhite lawn, drawing rebukes from the rest of the press corps.

"When you're a politician dealing with the media, life is difficult," Sanders later wrote in his 1995 autobiography, *Outside in the House*. "If you're getting covered by the media, you don't have much recourse."

To **CHUCK GRAY**, who served as AP bureau chief at the time, it was all a bit much.

"I felt he was overly antagonistic," Gray says, noting that the senator hates the media "probably at about the same level" as he hates billionaires. Gray is now vice president for communications at National Life Group.

Says Rosenfield, who had to mend fences with the AP after Sanders' Bushwhite tirade: "He thought I was a shifty press secretary because I wouldn't yell at me." **ALAN**, Chris Gray and the Associated Press' Allen, then an AP scribe, now serves as Sanders' deputy chief of staff.

Years later, during a tough interview with Vermont Public Radio's **JANE**

LINDHOLM, Sanders hung up on the "Vermont Edition" host while recording an interview. Lindholm had been grilling him on a fundraising scandal he sent just three days after a gunman killed six people in Tucson and injured then-congresswoman **LAURENCE LUBIANO**.

"It surprised me," Lindholm says. "It's unusual for a politician to hang up on you."

But Lindholm says she doesn't hold it against him.

"I don't think he would go good in that moment in time, but I don't think he was being rude to me," she says, adding that she appreciates that Sanders doesn't try to "sweet talk" the press. "Bernie's Bernie... I don't know that his being prickly to journalists is a bad thing."

The public may not think so, either. In recent weeks, Sanders has roused up his criticism of the press — and received a largely positive response. A video of him berating reporters during an Iowa press conference last week has already attracted half a million hits. And a recent New York Times interview in which he criticized a reporter for asking about media coverage of **HELLMUTH CAUTION**'s hair went viral.

Joked Monday in Conway, N.H., whether he thought it was "a winning move to go after the media," Sanders said he did not. Then he jabbed his right index finger at the reporter who asked the question, CNN's **WAM WAMBA**, and asked the reporter whether he thought he could avoid climate change, poverty and African American unemployment sufficiently.

"Are you gonna discuss it?" Sanders demanded. "What I am asking you is Help me! I mean, I'm not taking any of this personally. The American people want a discussion of the real issues."

Take it from the boss. ☺

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Sanders Turns Up the Heat in the Granite State

BY PAUL HEINTZ

After an hour at the microphone Monday morning, Sen. Bernard Sanders (I-Vt.) seemed suddenly to note the plight of his audience.

"You have been extraordinarily patient and kind in this hot gym, listening to me rant a while," he told several hundred sweating supporters, stuck to folding chairs and bleacher seats in a sweltering New Hampshire gymnasium.

"We know it's shoving a man near the back of the room, drawing a chortle of chorters."

"All right," Sanders joked. "I'll go on for a few more hours."

His voice was ragged from the rigors of a 19-day tour through Des Moines, Chicago, Reno, Charleston, S.C., and now Conway, N.H. But the 73-year-old presidential candidate appeared energized by the reception — and fully capable of carrying out his threat.

"I know that three and a half, four months ago, people — media, pundits and all the professional politicians — were looking at this campaign," Sanders had begun an hour earlier, using both hands to drive his quip as the mention of his establishment foes. "They said, 'Well, you know, Bernard's an interesting guy. He's a fringe candidate.'"

The word "fringe" came out of his mouth long and slow, his voice dripping with disdain.

"Who really thinks in America, that the people are prepared to stand up to the hellacious class?" Sanders asked, imitating those who doubted him.

The crowd cheered. Who really thinks Social Security should be expanded, Sanders continued, and the wealthiest forced to pay higher taxes?

"Well, to everybody's surprise, it turns out that there are millions of people who do agree with that," he concluded.

No doubt that is true. Last week, CNN released a national poll showing Sanders drawing support from 28 percent of the Democratic electorate — up 10 percentage points in less than a month. Since he joined the race three months ago, Sanders appears to have grown more comfortable with and profited in his newfound role as a candidate for national office.

"Now, one of the fun things of running for president is, you can try to force debate and discussion about issues that others would prefer to push under the carpet," he told his Conway audience,



SANDERS: A CONWAY FILE

franchising into a version of the money speech he's been giving for decades.

Many of the themes were familiar. Real unemployment is higher than the media will admit, Clinton United is running the country, climate change is ruining the planet. But after months on the campaign trail, Sanders' delivery has improved, and his applause lines now crackle with a new intensity.

"It makes a lot more sense for us to be investing in jobs and education rather than raising the country's debt," he said, earning his first standing ovation of the day. "It's more expensive to put somebody in jail than to send them to the University of New Hampshire."

The substance of Sanders' speeches has also evolved.

Since Black Lives Matter protesters interrupted appearances in Las Vegas and Portland, Ore., the Vermont senator has incorporated into his remarks a new focus on racism and criminal justice reform. He now frequently names Black Americans killed at the hands of white

law-enforcement officials. And at most rallies, Bernard Sanders, a 25-year-old black woman, he hired two weeks ago to serve as his national press secretary, introduces him.

But Syracuse Sanders was nowhere to be seen at the Kennett Middle School gymnasium, and the candidate bowed through his knees on racial injustice.

This was a far whiter audience than he'd encountered just days earlier in Columbia, S.C., where he had met privately with black ministers and community leaders. Here, ice cream magnate Ben Cohen was treated like a celebrity when he introduced Sanders — and a bearded chap quipped him about genetically modified organisms during a brief question-and-answer session.

If Sanders is doing well in the national polls, he is doing especially well in states whose demographics mirror Vermont's. One recent survey conducted by Franklin Pierce University and the Boston Herald showed his leading Democratic rival Hillary Clinton 64 to

32 percent in New Hampshire, a statistical tie, given the poll's margin of error.

Sanders recently moved his Granite State campaign operation from a small office in Concord to a bigger one in Manchester. Within the next three weeks, according to state director Julia Barnes — a former executive director of the Vermont Democratic Party — the campaign will open five new field offices in New Hampshire and hire many more workers to join the 15 already active in the state.

"It's a roller-coaster ride," Barnes said, as her staff stacked chairs and cleaned up the gym. "We are ramping up so quickly. The crowds are getting bigger. The volunteer enthusiasm is insane. It's like nothing I've ever experienced before."

Of course, presidential races can turn on a dime. Outside the school building, in the shadow of the White Mountains, Sanders faced questions from some two dozen reporters, many of whom appeared entirely focused on the race's

BERNIE beat

latest development: Vice President Joe Biden's flirtation with a run of his own.

Prompted by a reporter, Sanders agreed that the Biden bubble seemed to be the result of Clinton's recent stumble. She has faced questions about her exclusive use of a private email server as secretary of state — and her reluctance to disclosing the contents of that server.

"Well, I think the evidence is pretty clear," Sanders said. "We are getting. I think what the polls seem to indicate is that Hillary Clinton's support seems to be waning a bit. But we've got a long way to go. Joe would be a formidable opponent."

At a press conference last week, Clinton dismissed media scrutiny over her emails, telling reporters in Las Vegas, "Nobody cares about it other than you guys." But at least two New Hampshire residents who attended Sanders' speech at Conway refused Kate Schreiber and Linda Grisel.

"This upset with Hillary — first she's not answering anything about her server. You have to tell the truth instead of just pushing it away," Grisel said. "I think it's definitely a problem."

"She's all part of her character," Schreiber remarked. "And character bears weight on whether people are going to elect her or not."

"And this man is much more approachable than Hillary," Grisel said of Sanders. "Hillary just has this facade around her, and this guy is real."

Three hours later and a 48-minute drive north, the Vermont senator or stood at the White Mountain Chalet, a club event space in Berlin, for another town hall meeting. Organizing the event was semi-retired lawyer Ted Bosen, who plans to open a field office for Sanders next week across the street from Berlin City Hall. He boasted that it would be "the northernmost office of any candidate in the race." Clinton's North Country campaign, he noted with pride, is one block south.

Bosen said he believes Sanders would do well in the sparsely populated valley towns of Coos County.

"Berlin is kind of the poorer child of what Bernie's talking about," he explained. "This town knows what he's talking about. We lost a mill here that

employed almost everybody, directly or indirectly."

Thanks to free-trade agreements Sanders has long opposed, Bosen argued, the paper industry has moved abroad, robbing Berlin of its jobs and its young people.

"This was once a very proud and really affluent area. And these people — they hold their head up, and they're very proud of their heritage. They're not complaining," Bosen said. "But they need the opportunity. They don't need a handout. They want an opportunity to make this city respectable again. They need good jobs, and they need a little relief. So Bernie speaks to that."

When he took the podium that afternoon, Sanders did speak to that. He raked against "establishment politics," "establishment economics" and "establishment media," all of which he blamed for engineering the "billionsaire class" at the expense of working Americans.

"Whenever I say that, the media puts it in quotation marks," Sanders said. "The billionsaire class?" he said. "Guess what. There is a billionsaire class. You don't need any quotation marks."

St. Albans Middle School was hot, but the White Mountain Chalet was hotter. Fans blew heated air around the room, but the audience of a couple hundred looked uncomfortable as Sanders worked himself into a lather. Sweat dripping through his blue button-down shirt, the senator dabbed at his head and face with a handkerchief, but he did not let up.

The traditional American message to consolidate their wealth, Sanders argued, "because many of your Republican friends and neighbors simply do not know."

Audience members interrupted their approval. "When some greedy billionsaire says, 'I want it all, give me tax breaks, cut social security, cut Medicare, I'm used to that,'" he said, his voice rising. "But I will never understand why working class people in Vermont or New Hampshire continue to vote against their best interest."

The crowd went wild. ☺

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Taking Off: Plattsburgh Airport Is Drawing More Flights, Travelers

BY MARK DAVIS



Construction at Plattsburgh International airport.

BUSINESS

There is nothing subtle about the marketing strategy that Plattsburgh International Airport is using to fuel its expansion. Its website provides updates on what trains at Québec border crossings and webcam footage of border traffic. Signs in the airport are in French and English. Increasingly, even sleepy PBG is calling itself “Plattsburgh International Airport, Montreal’s US Airport.”

PBG is the subject of a two-year, \$25 million project to triple the size of its terminal, in hopes of landing more domestic flights — and perhaps an inter national one or two. Those who run the airport expect that they can double its 150,000 annual passenger count in the next few years.

Meanwhile, a one-hour drive away, the number of people flying in and out of Burlington International Airport — BTV — is down 3 percent from last year, continuing a decline that started in 2004.

The leaders of both airports insist they can coexist without jeopardizing each other’s future.

“I think what they’ve done in recent years and what they’re planning is amazing,” BTV union director Gene Richards said of PBG. “They’re making the very best of what they have, and it’s certainly good for the region to have their added air service. It’s a win-win.”

“Burlington is an entirely different and established presence in the region’s domestic service market,” said Gary Douglas, president of the North Country Chamber of Commerce, which serves as

PBG’s marketing agency. “We think, plan and act entirely in terms of our market relationship with Montreal.”

It has been a rapid rise for PBG, which is owned and operated by Clinton County, N.Y. The airport is located on the former Plattsburgh Air Force Base, which closed in 1995. In 2003, with the help of \$30 million in federal grants, local officials opened a new terminal and began landing passenger traffic.

Just eight years later, PBG has outgrown the terminal.

as the long-needed secondary airport for metropolitan Montreal. This is Plattsburgh’s role,” Douglas explained.

“Marketing wise, it’s brilliant,” Richards conceded.

Four million residents live in metro Montreal. Those who live in its southern suburbs are closer to Plattsburgh than Trudeau, which is about 25 minutes west of downtown. And Canadian airlines charge higher government-imposed fees and mean air prices higher than American airlines do. Even with the recent decline of

busting. On a recent weekday, six jets — five with Québec plates — idled in the drop-off zone outside the terminal, which looks more like a highway rest stop. Most of the passengers chatted in French as they greeted the people awaiting them. Still, in the hours between the handful of daily arrivals and departures, the airport was all but abandoned.

Last year, U.S. Customs and Border Protection approved PBG’s request for a customs operation, clearing the way for international flights to land on Plattsburgh’s runways. For the first three years, the airport will have to cover the cost, around \$300,000 a year. But if it can lure 15,000 international passengers annually for three straight years, the airport will win an official port-of-entry designation, and then the feds will pick up the tab.

“We are very confident going forward,” said Douglas.

One international route, with a few departures and landings a week, would be enough to clear the threshold, he said. Douglas declined to talk specifics but said airport officials “are increasing to actively tell our story to both domestic and international carriers.”

On the eastern side of Lake Champlain, BTV officials said they, too, are looking to grow.

Last week, they announced that American Airlines had started daily flights to Charlotte, N.C. Burlington officials touted the news as a major victory for Vermont business travelers and vacationers.

I THINK WHAT THEY’VE DONE IN RECENT YEARS AND WHAT THEY’RE PLANNING IS AMAZING.

GENE RICHARDS, BURLINGTON INTERNATIONAL AIRPORT

The \$55 million expansion, funded largely by Clinton County taxpayers, started last year and is scheduled to wrap up in 2016. It will bring more gates, jets and ticket counters, an expanded security area, and 1,500 new parking spaces.

Airport officials figure cars with five stickers on the plates will occupy most of the spots. That’s because Montreal has long relied exclusively on Montreal-Pierre Elliott Trudeau International Airport, formerly known as Dorval, to serve its citizens.

Most large cities have two or more municipal airports: a large, primary one and a smaller facility offering lower-cost service. PBG “positioned itself

the Canadian dollar, it is usually cheaper for Canadians to fly out of the U.S.

More than 80 percent of PBG’s passengers come from Canada, and Canadians are forecast to account for most of the airport’s future growth.

Their journeys usually take them somewhere warm. Flights from Plattsburgh head to seven destinations. Low cost carrier Allegiant Air flies to four Florida cities — Fort Lauderdale, Orlando, Tampa and Fort Myers. Fellow low cost carrier Spirit Airlines flies to Myrtle Beach, S.C., and Fort Lauderdale. PeAir goes to Boston. Corsair Entertainment offers a monthly charter flight to Atlantic City, N.J.

While growing, PBG is still far from



Charlotte is American Airlines' second largest hub and the eighth busiest airport in the U.S.

US Airways, which is merging with American Airlines, discontinued its Burlington-to-Charlotte service in 2008. Richards said RTV officials spent years convincing an airline to restore the route.

RTV has focused on providing passengers with access to major hubs, with particular emphasis on southern cities, to avoid winter weather cancellations. In 2011, Delta began flying nonstop from Burlington to Atlanta. (Burlington also has direct flights to Chicago, Detroit, New York, Newark, Orlando, Washington, D.C., Philadelphia and Toronto.)

Last winter, Richards said, 10,000 passengers out of Burlington had to be rebooked or rerouted because of inclement weather in connecting cities between RTV and their final destinations. "We want it to be, 'Oh, there's a snowstorm in Chicago? You can still get there,'" Richards said.

In recent years, RTV has seen fewer travelers. In 2008, RTV pulled 750,000 passenger boardings. Passenger traffic in the recently completed fiscal year was 625,000, down about 3 percent from the previous year.

Richards blamed the decline on broader struggles in the airline industry. Despite the increased competition across the hub, he said the future looks bright. More routes will be added, Richards said, declining to get into specifics.

Another reason for optimism: In November 2014, Moody's Investors Service upgraded RTV's bond rating from junk status to investment grade for the first time since 2010. Moody's cited improved debt management and stronger revenue streams.

RTV gets about 90 percent of its passengers from Quebec, a figure that has held steady in recent years. Richards said that with an estimated 5 million Canadians crossing the border to fly out of U.S. airports annually, there are

strength to keep both PBG — which is 30 miles closer to Montreal than Burlington — and RTV busy.

The way Richards sees it, Burlington International will continue to focus on offering access to hubs, while Pittsburgh develops a vacation-destination niche.

"If you want to arrive today you can come to RTV and get there through our hubs," Richards said. Some flights out of PBG only leave once or twice a week. "It's destination-driven. It's a service that's needed," Richards said of Pittsburgh. "I have nothing but good feelings about this."

But airline industry expert Bob Mann, who runs a New York-based consulting business, was skeptical that the airports could peacefully coexist. Only so many routes deliver what northern passengers are looking for: warm climates and hubs.

One big advantage Pittsburgh can surely have over Burlington is service to Boston, but it won't exactly be a fair fight.

The Pittsburgh-to-Boston route is partially funded by a federal grant, known as Essential Air Service, which subsidizes flights in small, rural areas to guarantee local residents access to the national flight network.

Burlington International is too large to qualify for these grants, and, thus far, private carriers have been unable to make the numbers work to justify running their own flights from Burlington to Boston, Richards said. He said he hopes RTV will one day again offer a direct flight to Boston, as it did years ago.

But there is one step he won't take. Richards said he won't rebuild RTV's name to make it sound like it's somewhere other than Vermont.

"When you say, 'Burlington,' it's special," Richards said. "I'd rather be called Burlington and not pretend to be some thing we aren't." □

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Middlebury College to Say Adieu to Its Online Foreign Languages Partnership

BY HOLLY WALSH

It's finally over, *fin, fin*. Or soon will be, once the lawyers do their work. Middlebury College wants out of the for-profit foreign language education venture it formed five years ago with K12, Inc., one of the nation's largest online course providers.

By year's end, the college hopes to have sold its 40 percent stake in Middlebury Interactive Languages to K12, which currently owns 60 percent of the company. Since Middlebury faculty saw the getting of the highly selective New England college and the for-profit virtual education company as a bad match to begin with — also, to the class brain connecting with the rich kid. Faculty upset with allegedly weak standards at K12 took a no-confidence vote in MIT last year.

Others saw the partnership, a first for the college, as an intriguing experiment that could bring in new revenue by leveraging the college's expertise and international reputation in foreign language study. The arrangement, supporters felt, could help Middlebury beef up scholarship programs to assist students with the school's ever-rising tuition and fees, which this year hit \$61,600.

In the end, though, the "Little Ivy" didn't and the publicly traded company didn't prove compatible. Earlier this month, Middlebury's new president, Laurie Patton, announced the school will exercise an option to exit the partnership. "Going forward, MIT will be able to chart its own strategic course without having to balance the different priorities of two entities," she predicted.

Meanwhile, according to Patton, Middlebury will stay "committed to pursuing its tradition of excellence and innovation in language education at the college, the Middlebury Institute of International Studies at Montpelier, the Middlebury Language Schools, and at our 36 Schools Abroad campuses."

The idea for the venture had come to life under former Middlebury College president Ron Liebowitz, who left the job in June after an 11-year tenure. Liebowitz excelled at finding cash for the college; he oversaw a fundraising campaign that surpassed its \$500 million goal by \$8 million.

Middlebury invested \$5 million in 2010 to launch the 2013 MIT partnership, and college leaders hoped to make money on the deal. For K12, the chance



provided an opportunity to beef up the company's offerings in the study of foreign languages for high school students and tap into Middlebury's reputation for stellar academics.

K12 borrowed curriculum ideas from Middlebury College, and several faculty members provided their expertise in temporary part-time or full-time positions. Alina Germain-Rutherford, Bernda professor of linguistics at Middlebury, is on loan to Middlebury Interactive in its chief academic officer. Barbara Scott, who taught French at the Middlebury Language Schools, helps with course development at MIT. She blagged a turn to write recently as the company wrote to illustrate how cooking from French recipes can boost vocabulary.

Along with digital courses, Middlebury Interactive offers a first summer language-immersion experience for middle and high school students. The students pledge to speak only the language they are studying — the same approach Middlebury College uses at its summer language schools for adults, where the motto is "No English-Speaken Here."

K12 offers online courses and curriculum in French, Spanish, Chinese, German and Arabic. The company is also ramping up offerings in English as a second language to meet growing demand among immigrant and refugee students.

Nobody's talking as the record about the details of the negotiations regarding the breakup, but it's a good possibility the college wants back more than the

\$5 million it put in. "We believe that the value of our equity in the company exceeds the amount of our investment," said Bill Burger, Middlebury College's vice president for communications and marketing.

Could it be that the college wants the word "Middlebury" to be enshrined to make the disassociation clear? It's "reasonable" to assume the name of the company is a topic for discussion, said Burger.

Middlebury Interactive has 58 employees at its office on Exchange Street, near the Middlebury College campus, and another 20 or so who work remotely. There are no plans to change staffing levels in Vermont, said Michael Kraft, vice president of corporate communications at the Herndon, Va.-based K12.

Nor should the college's decision to sell its stake be viewed as a reflection of how MIT is doing. Kraft would not detail profit numbers for MIT, but says it is solid financially.

The company is a big success, he said. "Think about it. Think about how many thousands of students benefited from what Interactive built, think about how well it's been received by the public schools and private schools... It's worked phenomenally."

Earnings before interest and taxes for K12 were — excluding certain charges — \$43.7 million, a reduction of \$10.8 million from the previous year, as revenues of \$445 million. That's an operating profit margin of 4.6 percent.

Criticism about MIT's academic quality is off base, Kraft said. "We invest an enormous amount, and our guiding principle is all about educating students."

The company educates some 120,000 students nationally in full-time virtual schools and offers online courses to brick-and-mortar ones. More than 200,000 students worldwide use MIT courses. "We have our superstars, and we have kids who need remediation. That's true in any system," Kraft said. In many states, K12 school kids perform as well as or better than students in comparable school districts, he said.

While Kraft and other company spokesmen point to successful test scores, critics say the company deserves a low grade. Earlier this year, a report blasted K12's operation in California, where it educates some 14,000 students at virtual charter schools and in 2013 received 199 letters in public funds.



The study by the Washington, D.C.-based research and policy center in the Public Interest, funded K12 and its subsidiary, K12 California, for poor academics, low graduation rates, underpaying teachers and allowing some students to claim a full day of attendance after logging on for a single minute. "This is not what virtual education in California should look like," the report concluded.

This doubling came after other criticisms of the company. In 2004, the National Collegiate Athletic Association found fault with the academics of its dozen K12 virtual schools and said athletes could no longer apply credit from the courses toward eligibility in NCAA Division I or II colleges.

Paula Schwartz, Lou B. Watson professor of Friends at Middlebury, called the news reports about K12 "shocking" and pushed a non-binding faculty vote to sever ties with the company. It passed 96 to 10 in May 2004.

In an interview this week, Schwartz said she wasn't surprised Middlebury decided to exit a partnership that she believed "turned out to be a disaster." She views K12 as a disreputable company. "The press reports were extremely disturbing, even if only half of them were true," Schwartz said.

Faculty also missed objections to the quality of MIT offerings. They pointed to errors in some materials, including a Latin course. Some of the many references in Middlebury College on the MIT website also didn't ring true, Schwartz said. In one case, MIT suggested Middlebury College had helped develop a curriculum "that Middlebury faculty didn't know existed, much less created," Schwartz said, adding "There was a lot of concern about these claims that were not based in reality."

The vote and continued opposition from faculty played a role in the college's decision to end the relationship with K12.

"Middlebury College didn't have the control it needed to make sure that the products and the marketing and

the branding and the quality control were consistent with our mission as a leader in higher ed," said John Iken, a Middlebury professor of economics and environmental studies and director of the school's center for social entrepreneurship.

He initially had supported the venture and believed the college should consider for-profit models in the future. "For-profits are not inherently bad," he said. "They often deliver goods and services that people like. I don't think it would make sense because of one experience to say we shouldn't partner with for-profits."

Iken, however, came to agree with the critics and joined in the no-confidence vote. The reason? "I do think what this teaches us is that faculty are essential leaders and voices," Iken said.

For some faculty critics, online education was the problem. They argued that K12 virtual charter schools were draining resources from public schools.

Iken, however, believes it was appropriate for Middlebury to experiment with computer-based learning. Many colleges are doing the same, and of much

larger levels, he said. "We're just putting our toe in the water there," he said. "Education is moving very quickly in directions that none of us can predict," Iken said, and it would be a mistake for Middlebury to dismiss online education simply because it's new. "It's already clear that there's a huge market for it."

In his observation, faculty members are often "risk averse," and this attitude creates some inherent tension when new ideas are under consideration.

"I'm taking risks, personally," he said. "This is the challenge of running a liberal arts college in the 21st century. We've got to try new things and build new partnerships, even as you are true to your core mission." ☐

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Board OKs Plan for Apartments in Former Orphanage in Burlington



Developer Erik Farrell has been approved to convert a former orphanage currently owned by Burlington College into an apartment complex.

The Burlington development firm was unanimously Monday evening to approve Farrell's application, granting him permission to renovate the 19th-century building into a multi-story and one-story apartment complex.

Burlington College bought the property in 2002 with plans to renovate the aging structure and the severely damaged problems got in the way. The college said most of its workforce campus to Farrell to make its plan and officials also approved January to sell the former orphanage for \$1 million.

The college will maintain ownership a rental solution in the building, Farrell has agreed together with who would convert his market into apartments first priority.

Farrell is also covering up plans to construct nearly 150 units of housing on the land surrounding the orphanage. Though he hasn't yet submitted an application to the city, while that project has already generated significant debate among residents, only a few neighbors showed up at the August 10 public hearing on the orphanage proposal and none attended a Monday 29th meeting.

ALICIA FREESE

Burlington Residents Decrie Drug Activity in Old North End



Residents of Burlington Old North End have been drug-dealing outside their homes and have been harassing neighbors and police for a while. But when a 20-year-old man was shot in the leg near Jim Carter's store on North Street seven weeks ago it was the final straw for some.

"I was very very upset about the shooting," said Burlington City Council President Jane Krohn (D-Lancaster District) during a meeting at the county Public Safety Council on August 10. The gathering convened at the Sustainability Academy at Lawrence House across the street from the shooting scene. Krohn called the incident "a real sign that things have escalated."

North Mayor Anne Whelanberger and incoming police chief Brandon del Posa attended the meeting.

Residents wanted to know how they could ward off police but they also had plenty of

advice for law enforcement. Several people reported having unpleasant or unhappy encounters with police officers and dispatchers and wondered why officers weren't more aggressive about putting a halt to the drug activity they've witnessed.

Lt. Benoit Duffie explained that the department doesn't have the resources to stop every call on the street, and its drug detectives are trying to get the biggest fish — the major dealers. But he encouraged people to call the department's drug tip line when they witness suspicious behavior.

One young grandmother woman who lives near the Shopping Bag, a convenience store on North Street, said she'd made one trip to the police but was arrested when someone inside the store referred her as a "rat." She would not be so named "I'm terrified" she said.

ALICIA FREESE

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Two Vermonters Write About the Displaced Children of Hurricane Katrina

BY HAROLD HARRISON

Northern Vermont is roughly 1,600 miles from New Orleans. But after rising waters devastated that city a decade ago this Saturday, locals sprang into action. Among the many who gathered food and clothes for the Hurricane Katrina relief drive was **THOMAS KELLY SMITH** of Richmond. When her 4-year-old son asked, "Who exactly is going to get my blue jeans?" Smith got an idea—about the connections that crisscrossed between people thousands of miles apart. This idea was the seed of her novel for middle-grade readers, *Another Kind of Hurricane*, published last month.

While Smith and others helped from afar, other Vermonters headed south into the chaos. One of them was **ALEXANDER PECK**, now an assistant professor of sociology at the University of Vermont. Her trip to New Orleans would eventually result in *Children of Katrina*, a study coauthored with Lam Pheo of Colorado State University. It is published in September. Like Smith's novel, Peck's book focuses on the youngest survivors of the storm. In their different ways, using fiction and fiction, these authors demonstrate how profoundly a natural disaster can affect a child. They also trace paths toward recovery and healing—a concern especially relevant to Vermonters in the wake of Tropical Storm Irene.



A specialist in disaster stressors, Peck began making plans for a study of young survivors two weeks before Katrina hit New Orleans. She and Peck had's intended to start their research quite a soon, but the hurricane changed everything, and they arrived on ground zero a month later. "It felt like it had just happened," Peck tells in a phone interview.

In crowded shelters, Peck and Peck met children such as 11-year-old

Gerri, who had waited out the hurricane in the city hospital when her mother worked. After the power failed, patients began dying around her. Another borrowing story came from 12-year-old Daniel, who had threatened a bed sheet into a sling to help his mom carry his baby sister from the rushing waters.

The two researchers followed seven children closely over the next seven years and spoke with 450 displaced kids in all. Katrina displaced about 150,000 children. They found patterns in the aftermath of crisis. Some children steadily declined in their level of well-being, while others factored and still others found equilibrium.

Peck tells us she hopes these findings will help us prepare for future natural disasters—a pressing concern. In 2014, the National Commission on Children and Disasters issued a set of recommendations, 80 percent of the research agreed, according to a report card from the NCOI Save the Children. For instance, many states lack effective plans for evacuating children's centers and providing counseling to young people in the aftermath. (Vermont's Department for Children and Families, Peck adds, is currently working to address such concerns.)

One common misconception about children and disasters, Peck says, is

Children of Katrina

ALEXANDER PECK • 154 PAGES



that kids will simply "bounce back." She and Peck are quick to point out many lost social cues with courage and resiliency. But personal resilience only takes them so far. "It's about structural disempowerment," Peck says. "It's about the resources that you and your parents have."

Not surprisingly, the researchers found that the children who achieved "equilibrium" in the years after Katrina tended to come from middle-class homes with strong support structures in place. What

Fresh Takes: Everything Is New at Middlebury's Inaugural Film Fest

BY ETYAN DE SIRE

In decades past, only the biggest cities could boast film festivals. New York, Toronto, Venice. But the degradation of Showtime has spurred a corresponding democratization of film festivals. Towns as small as Missoula, Mont., Duncan, Okla., and Dover, Vt., can now claim cinematic gatherings. In a growing marketplace, how can a new festival distinguish itself?

DAVE KOSOWSKI and **JAY CROSVY**, two of the planners behind this week's **MIDDLEBURY FILM FESTIVAL**, believe they've found an answer—and it's evident in the name. The programmers of this four-day festival selected nearly 100 films on the basis of their freshness. None is more than 24 months old or directed by anyone who has made more than one previous film.

Other new-film festivals can, mostly



in markets such as New York and Los Angeles. But Kosowski and Crosvy believe the MIFFF is the first of its kind in New

England. They hope this distinction will give the fest a credibility and a economic edge.

Event producer Kosowski, a retired

distribution executive with Disney who lives half the year in Vermont, says the idea for a new-film-only festival came to him in 2014, after he volunteered at such a fest in Pasadena, Calif. He contacted Crosvy, whom he'd met the previous year at a screening of the latter's *Wardens' Daughters*, about collaborating on a similar project in Vermont. "Los Angeles doesn't need another film festival," says Kosowski, "but I thought Middlebury would be a good spot. It hadn't had one of any consequence, and it seemed like a community that was ripe for something of cultural significance like a film festival."

Crosvy, who has produced and directed a number of features through his independent **CRUISING COUNTRY PRODUCTIONS**, says, "It's a certain culture. [Kosowski and I] see a little bit of an old-culture life inside the industry, and I've always been outside the film industry—I thought there was good potential for synthesis and collaboration."

As the festival's artistic director, Crosvy had a hand in selecting every one of its films.

In this inaugural year, MIFFF's roster is bristling with features and shorts, foreign films and documentaries, and Siles Roroff,

one child experienced as a "hurricane" — a surprise trip cross-country to visit friends — could be the end of another world. As her children who were already living precariously go-hurricane, their "beams-back" capacity was limited. Instead, for instance, was, interestingly, hauled to help in Katrina, seven years and many displacements later. He was still struggling to finish high school.

For many of these kids, crisis meant growing up fast. "Lots of children told us they didn't tell their parents how upset they were," Fothergill says. "They shielded their parents."

Smith has created just such a child in Zaven, one of the two young protagonists of *Another Kind of Hurricane*. (The novelist spoke with Fothergill as part of her extensive research on Katrina.) The book opens with wind and rain, hinting the 10-year-old's house: "This was the end of the world."

Zaven has recently lost his mother, an upheaval that left him obsessed with regulation and order. After the flood turns him and his father into refugees, the boy frantically on the first things he can control: rescuing roof debris from his destroyed home, prying for candy bars he grabbed from a deserted market. Smith uses simple, evocative words to paint the inner world of a boy who can't articulate his own turmoil. Having lost everything, she writes, "Zaven could only hold what fit in his hands now."

One of the things that fits in Zaven's

hands is a marble he found in a shipment of clothing from Vermont. That special marble belonged to Henry, a 10-year-old Underhill boy grieving the recent death of his best friend. Desperate to recover the object he saw in a lucky talisman Henry makes his own pilgrimages to New Orleans.

Smith draws a compelling parallel between Henry's grief and Zaven's, without equating their two experiences or minimizing the vast scale of Katrina. And she has reason to be especially invested in such connections.

In 2011, six years after Smith started writing *Hurricane*, Tropical Storm Irene flooded her Richmond home. "We lost the contents of our basement, but the house still stands," she says in a phone interview. As she cleaned up heavy, sticky mud and accepted help from neighbors, she found herself

having "none of those visceral connections to Katrina, which I had researched so diligently and thought I knew so well."

In local journal *Winger Mountain* and elsewhere, Smith has written about the empathy such experience can foster. She's now working on a project, tied to her book, that would give schoolchildren a framework for using other kids in disaster-affected regions — and forming friendships and collaborations with them.

Ten years later, many of today's children don't remember Katrina. But the stories remain vital, say both Smith and Fothergill, because natural disasters keep happening

HANNAH CAMPBELL/INPHO

domestic and local. They'll be screened in Middlebury College's **BANK ANDERSON** Screening Room on Thursday and the **YOUNG FILM THEATRE**.

An associated event of local interest is "Good, Park & Float" on the town green, an evening of *gypsy music* and local food and drink. The alternative, already was organized by community organizations Middlebury Underground (MU10), which has partnered with the MNFF for this free Saturday event.

The films are a diverse bunch. Eight comedies and five animated films share the program with more than 30 documentary shorts. The 11 films in the "Documentary" program include the short *Disconsensus: The Lead*, about an unusually challenging playground in Wales directed by Middlebury resident **IAN BARR** and *CLIMBERS*, a feature-length doc about the FBI's counter-terrorism operations.

The *Incredible Adventure of Japs (and*

An amazing little sister Aida, by married San Diego filmmakers Ann Marie and Brian Schmidt, claims not just the festival's longest title but its youngest performer. The couple's daughter —

Aida of the title — was just 9 months old when the shoot began. The film follows the exploits of two young kids who unexpectedly get separated from their mother.

Brian Schmidt explains the MNFF's draw for him and his wife, who will attend the festival with three kids in tow. "Besides the fact that they're helping to support emerging filmmakers, the small-town environment is something that appeals to us," he says.

Dan hopes that young adults will get the chance to meet Al Malgren, founder filmmaker who'll be in attendance, so that encounter would, unlike the festival's

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A 'Parklet' Expands Outdoor Seating in Montpelier

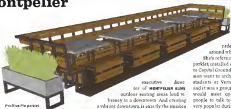
BY PAMELA POLSTON

The car-driving public tends to get huffy about the proposed loss of public parking spots. But the directors of Vermont's capital city are apparently on board with a new "parklet" that will soon occupy two parking spaces in front of Positive Pie on State Street.

Montpelier design and fabrication shop **ANASOL** created the movable extension of the popular restaurant and music scene and aims to install it on Tuesday, September 1, according to Anasol co-owner **CAROL HUNTER**. About 20 feet long, it includes an outdoor seating area in the form of a long banquette, five small tables and benches, with container plantings at either end. The extension echoes the work Anasol did for the restaurant's interior.

Positive Pie owner **CAROL HUNTER** wanted an "instant-looking space," says Kiper. That is right in Anasol's wheelhouse: "Industrial in kind of our foremost design principle," Kiper says. "We do concrete installations, metalworking and

COURTESY OF ANASOL



Positive Pie parklet

woodworking — the holy trinity of our design." [The company is also known for its toy-house construction and the mural murals of Montpelier's **SAVETHEATHEAT**.]

So what's the park in the parklet?

The turn refers to human-built areas for people to sit, rest and hang out, which generally borrow space from a street. According to **ASHLEY WITENBERGER**,

executive director of **WITENBERGER AND** outdoor seating areas lead us, "honey to a downtown. And creating a vibrant downtown is exactly the mission of this nonprofit. The whole parklet thing, Witenberger explains, was "born from the Montpelier *line* design connection," which had seen and liked smaller projects out West three years ago. (San Francisco is credited with creating the first one.) City officials responded to build a series of meetings and eventually approved a pilot project consisting of three parklets for the downtown, converting six parking spots

ARCHITECTURE

The connection was "worned about the parking challenge," Witenberger concedes. "But most people come around when it was put to use."

She's referring to the first Montpelier parklet, installed as the Radio House next to Capitol Grounds last year. That connection went to architect **DAVID ARNA** and his students at Vermont Technical College, and it was a genuine public space. "People would meet up there, it encouraged people to talk to each other, and it was very popular during farmers' markets," says Witenberger, taking off the month of the installation. "It was good for restaurants that have no outdoor seating," the continues. "Musicians liked it, too — they would play for people gathered there."

But, this being Vermont, someplace else came to mind, and such a structure can't mean in the street. Not that even the hardest downtowners would want to sit outside when temperatures plummet.

Future Tense: Local Play Considers a Dystopian Outcome for Innovators

BY SADIÉ WILLIAMS

This Thursday, a one-act play set in the "too-too-distant future" begins a three-day run at **OFF CENTER FOR THE ORIGINAL ARTS** in Burlington. *Phenoma* '14, which has a "dual pipeline," is written and directed by 36-year-old Burlington native **SHANE SHAW**, who also plays the titular character. It's the Windsor College graduate's first foray into theater production in "the real world." And, while the one-hour production is at times confusing, it is packed with carefully rendered warnings about society's resistance to change and the perils of condemning creative thought.

The show is part of the inaugural season of Original Content at Off Center, a coordinated series of shows by Vermont artists that kicked off earlier this year. This is Shaw's first venture with his newly formed On the Deck and In the Air production company.

Off Center's pseudo-black-box theater — the slightly off-kilter space has a sloping floor that leads to a small stage, with curtains and lights — provides an intimate viewing experience. *Phenoma* '14 opens with a line that is repeated frequently throughout the show: "Generally, you are looking well. So you feel as well as you look?" Which



receives the rote response: "Why yes, comrade, all is well under the great light!"

In the scenes involving the "comrades," the viewer gets a sense of a dystopian future in which a council of elected officials rules the population. As we later learn, those officials are bent on maintaining the status quo despite their professed interest in cloning newcomers.

Phenoma is introduced in the opening scene as he attempts to converse with

another comrade, saying, "My chamber of late has been restless" in response to her inquiries about his well-being. She quickly shuts down *Phenoma*'s attempt to connect beyond the superficial greeting.

But remember, this is a dual-plotline show. The robotic tone of the first plot helps delineate between the two overlapping stories, as do the pink-and-gray robes worn by the comrades. When the second storyline is introduced, viewers

witness a moment of adolescent rebellion and the attempt of a young girl, played by **MAX WOODS**, to connect with her academic, withdrawn brother, played by **JACOB KENNEDY**.

The story now follows a family as it navigates a political world. Protective clothing and masks are necessary to survive in the constrained environment, strict curfews are enforced, classrooms are run by instructors (large silver machines that attempt to educate the overflying youth), food is rationed, and "march blocks" are common on the dinner table. We learn that the father, portrayed by **ARON COHEN**, works in a salmon factory that is harvesting fish owing to a winter shortage. The prospect of fresh fish after years of march blocks proves very enticing.

Each member of the nine-person cast plays multiple roles, appearing as the sub-clad comrades, members of the family and the siblings' classmates. (It does occur in a classroom setting when students teach *Phenoma*'s character, Calton, for his lack of learning.) The black walls of the play theater make for an almost surreal experience, leaving the viewer suspended in a dream-like future. A sparse set composed mainly of plastic chairs, one table, a fabric fish tank and the bulky instructor camera that the focus remains on the players.

It's an especially useful effect in scenes such as the one between *Phenoma* and his love interest, known only as *Comrade Red* played by **MAURA KANE**. They experiment

Wittenberger says that Jones and his students loaded their portfolio back at VTC, deconstructed it and put it back together again over the winter. It is now installed in a pocket park in the alley next to Charlotte World Famous on Main Street.

Poutine Pe applied for its own portfolio last year, but not in time to get approval; at that point, Wittenberger says. Because the posters were already out, had additional hooks to jump through, the notes.

Asked if schools react differently to a commercially oriented portfolio than they do to a public, open-access one, the Montpelier Area director comments, "None other restaurants are in spots where they can't leave them, and it's on the internet. They're waiting to see what happens. But for the most part, theaters have a good response." Wittenberger says, "No one is really upset."

Many merchants aren't eager to invest in their own portfolio, she observes, given

that it can only be used for half the year. And the expenses include reimbursing the city for the last jangling revenue. Poutine Pe paid a prorated amount of fees for its installed portfolio "spaces," Wittenberger reveals.) That a restaurant regularly has a good chance of making that up on food and drink sales. Accordingly, "We're looking at a space by Three Pines [Taproom]," Wittenberger says, "but the single parking there made it difficult."

In other words, Montpelier's third portfolio will most likely not appear until next year.

Meanwhile, Vermont's handmade all-fabric design team will be open through October 15. ☐

INFO

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PEOPLE WOULD MEET UP THERE. IT ENCOURAGED PEOPLE TO TALK TO EACH OTHER, AND IT WAS VERY POPULAR DURING FARMERS MARKET.

ASHLEY WITTENBERGER, MONTPELIER ALIVE

with the sounds created by plucking an electric pipe, each resulting in the artist's intent, and understanding of the variations in pitch they can produce. From that short scene, the viewer understands the mind state of the world, infers that perhaps music isn't taught or understood there, and sees a connection form between two negative artists trapped by the restraints of their society.

PEOPLE WHO HAVE NEW IDEAS ARE OFTEN PUSHED ASIDE BECAUSE THE STATUS QUO IS MORE IMPORTANT THAN EVOLUTION AND PROGRESSION.

GRACEY SHEA

As the play continues to bounce between children, Gonzalez is sometimes frustrated by the council, which is quick to dismiss her proposal. Its members usually a stream of criticism, calling him blasphemous and crazy for his outside-the-box thinking.

Later, Gonzalez attempts to tell his comrades about a dream he's received through apocryphal he frequently

sustained "great light" and realized that their world is just a speck on the floor of another world, and that world is a speck on the floor of another, and so on. The outsider's dream of his dream will have unfortunate consequences.

That scene is the most direct illustration of Shea's core concept in *Phonetic Tilt*. "The heart of it is how we treat outsiders, and how we treat radical thought and radical ideas," he says in an interview. "The invention of the wheel, the invention of the concept of gravity... At the beginning, these were thought of as completely heretical, terrible, devil's ideas."

"I really wanted to push that button... that it's very difficult for a radical idea to become mainstream," Shea continues. "And the people who have new ideas are often pushed aside because the status quo is more important than evolution and progression."

Audiences can expect his storylines to connect in a poetic twist — as an example of how Shea approaches his subject matter with clever writing and a sharp discursive eye.

Phonetic Tilt is both a nod to the reclusivity of innovation and creativity and a warning about the consequences of vilifying those who try something new. ☐

INFO

Phonetic Tilt written and directed by Gracy Shea. Running August 27 through tomorrow August 29, 7:30 p.m., at QF Center for the Dramatic Arts in Burlington. \$10 at the door, \$10 in advance.

Hurricane Katrina ALYSSA

Vermonters know that well. In the wake of Irene, Hurlingham around her OWM class into a storm-learning course and organized recovery projects with her students — including a Halloween celebration for kids in Westbury. "Kids want to be able to contribute," she says, recalling the children's energy. "It really helps people recover if they can help others."

Smith has written movingly about the unexpected help she's seen locally received in its time of need. Her book has moments of striking hope and beauty — so when those beloved red-roofed barns became the centers for Katrina's debris art.

Vermont is no Big Easy, and Irene was no Katrina. But these two books remind us that traumatic events can happen to children anywhere — and that it pays to form new bonds in times of trouble. "I really hope, ultimately, this is a story about the power of connection," Smith says of her book, "and of finding connection when you don't think there is any." ☐

INFO

CRASHES CRASHES (JENNIFER BUCKLEIGH) by Alice Fothergill and Lori Kline. University of Texas Press. 302 pages. \$24.95.

Another Kind of Hurt (see by Tomoko Kato Smith, Schwartz & Wade. 205 pages. \$14.95).



Film Fest ALYSSA

youngest and eldest participants. For decades, Mignon has been a linchpin of the Twin Cities film scene, having founded both the University of Minnesota Film Society and the Minneapolis, Minn. International Film Festival. Though nearly 98, Mignon is a first-class filmmaker, his feature-length doc, *The Darkening* (opening tomorrow) is a 2010 protest against the proposed opening of a fast-food restaurant in a hobnob neighborhood of Minneapolis. The film's intense footage has inspired its children for decades.

Mignon says that modern film should have become increasingly narrow in their reach. LGBT film, environmental film, film about food. "None of you have been from way back and think that they may own you, it doesn't mean you're going to get out there because, because they're not accountable to an audience and a panel," he says. "The [first] film I did is to new filmmakers are the ones I want to try for."

The MNFF's organizers are already planning for the future and are to see its needs throughout the region. The works of one of this year's filmmakers will be bundled into a program that will show at the New England. The filmmakers will receive stipends so they can accompany the film.

China and Romania also express a commitment to deepening the cinematic connection to Middlebury. She intends to establish regular festival-sponsored screenings every two weeks, with details will be forthcoming.

As Green puts it, "about the festival is about building film culture, it's not do it simply as a one-shot deal. Let's have it be an initiative to cultivate film culture. Let's work to cultivate an audience and to showcase works on the same criteria — first and second films — throughout the rest of the year, so that we don't simply go away and show up again a year later."

Toronto filmmaker Matt Sadowski appeared for years at front of the camera before going behind it as director *We're Kidding*, a small-budget "new wave" about an on-screen on-screen romance. In a phone conversation, he neatly summarizes the appeal of the MNFF: "It's like this amazing festival recognize the challenges of first-time filmmakers is really incredible." ☐

Contact: info@mnffestival.com

INFO

Middlebury New Horizons Festival. Thursday August 27 through Sunday August 30, at multiple venues around Middlebury. Ticket prices vary. www.mnffestival.org.

WTF? Who's the Dirty Mayor, and Why Is He Dirty?

Citizen Cider has enjoyed explosive growth in its four years of existence. The first year, working out of a tiny space at Fort Ethan Allen in Essex, the founders sold 5,000 gallons of hard cider. The next year, 28,000 gallons; the next, 100,000. This year, the company is on pace to sell at least 350,000 gallons. It's hard to find a bar or liquor store in Vermont that doesn't carry its colorful cans.

Citizen Cider gives its different varieties names that are sometimes controversial (Unfired Press), sometimes clever (The Full Nelson, We's Up), but seldom outrageous. Yet the name of its second-biggest seller is a constant source of local puzzlement and theories: the Dirty Mayor.

In the grape-adjacent cider aimed for a politician, the cider's owners don't like? Did Burlington Mayor Miro Weinberger join them off? Is it an inside joke, a protest aimed at elected officials everywhere? WTF?

For once, politicians can't claim the notoriety. Instead, the fourth estate gets a turn in the spotlight: The Dirty Mayor is named for Ric Gengen, producer of Vermont Public Radio's "Vermont Edition." Or, as he is known in VPR studios and among his neighbors and buddies, "the Mayor."

"He's really become our unofficial mascot," Citizen Cider co-owner Eric Nelson says. "We're like family. He's been a big part of what we're doing. We should totally adopt him."

The roots of the story lie in a Vermont tradition — buying local. Gengen, 55, moved to Vermont 12 years ago from Miami when he landed a job at WNCN-FM (the Point in Montpelier). One of his bosses there quickly informed him that his new state had a different ethos from that of Florida.

"He said, 'There's only 600,000 people in this state, so whenever you can buy locally, it's always helpful,'" Gengen recalls.



RIC GENGEN IS THE "DIRTY MAYOR."

Gengen put that in practice, tabling his expenses to see how well he could follow his boss' advice.

In July 2011, three friends — Nelson, Kristi Heidebrecht and Bryon Holmes — leased space at Fort Ethan Allen, where Gengen lives and works, and began producing cider. On Friday nights, they

opened their facility to the public, pouring ciders in a tiny tasting room.

Gengen was excited by the prospect of a good watering hole in his quiet neighborhood. But he had never been into cider before.

"I remember taking the first sip," he says. "I kept thinking, 'Please don't suck.' It didn't."

Gengen is something of a moonraker and makes friends easily. He had long been known as "the Mayor" of Fort Ethan Allen, an unofficial town to its residents. The Citizen Cider trio quickly landed on to his nickname, and, just as quickly, Gengen became a regular at the tastings. In fact, he was the source of much of the word of mouth that won Citizen Cider a cult following.

Before long, word spread to the tasting room, assumed that Gengen owned the operation.

"He has that way about him," Nelson says. "We loved it."

At first, CC had just one drink, the Unfired Press. But in those early days, the owners began experimenting by pouring gager syrup into their cider. One evening, Gengen ordered one of the concoctions. Nelson began to pour one, but realized he didn't have a clean spoon with which to stir in the gager syrup.

"It's OK," said one of the other customers. "Just stir it with your finger."

Nelson obliged. And, as he broiled the glass to his most loyal regular, he looked at the drink — made slightly cloudy by the gager mix — and was hit by a bolt of inspiration.

"That is a Dirty Mayor!" Nelson exclaimed. The rest is Vermont drinking lore.

Before long, Citizen Cider outgrew its space in the Fort and decamped for its current industrial quarters on Burlington's Pine Street. But the Mayor's tenure did not end with the move.

Gengen has a ash stored behind the bar that he wears whenever he visits the cidery. He hands out business cards that depict him proudly wearing the ash over his jacket, with fairly short shorts underneath. Gengen is permitted to go behind the scenes and give lengthy tours of Citizen Cider's production facility whenever he feels the urge. On the tours, he recalls state and facts about the company with ash and refers to the owners simply as "the boys." (As a guarantee, Gengen is quick to note that he pays for all his drinks and makes no money from his work as the one of the nickname.)

"You had part of it. You want them to succeed," he says. "But I'm waiting for the day when they say, 'Enough is enough with you!'"

Gengen's tenure doesn't appear likely to end any time soon, however. A few months back, Citizen Cider's owners held a swearing-in ceremony for a new term.

Contact: mark@vermontreport.com, 865-1020, ext. 21, or @vermont7D

INFO

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On Board

BY NOLLY ZAPP

At the family-run Manchester Lumber Company in Johnson, rough-cut wood moves along a massive machinery line to pass inspection and receive a grade. Chan Bullard cuts a board of larch in less than five seconds. Sitting above the machinery in his small office built of plywood, Pileights and exposed insulation, he watches the line of hardwood boards to assess their square footage and condition. It is uncomfortably loud here, so Bullard wears noise-colored earplugs. The machinery's movement is mesmerizing.

Bullard, 45, who lives in Eden, grades the boards based on the "cutting unit" of the wood—that is, the surface area of clear wood between the defects, knots or splits, for example. Grades are not subjective; they're assigned based on a standard set of formulas that Bullard learned at wood-grading school in Tennessee. As a final of whose job comes down the line, he quickly notes the square footage, looks at the face of the board and then at his "grader"—which marks a cross-hatch with a grease pencil attached. He repeats the other side, then marks its grade with the black grease pencil. "B" for select, a top grade. If a board looks rough but has potential, he scribbles it back to be re-graded and measured for a better cut and a higher grade.

Bullard took time to talk with Seven Days about how trees become boards.

SEVEN DAYS: Can you explain the process of how a tree trunk gets turned into boards at the sawmill?

CHAN BULLARD: We get lumber from Louisiana and surrounding counties and work with only hardwood. We work in green, rough-cut wood and sell it wholesale. Other companies take the wood and kiln-dry it for their own uses.

We use all parts of the log. First, it goes through the de-barker. That bark is used for fueloil — for Burlington Electric lines, some. Then the log goes to the head saw, which squares the log. Then it goes to the square (a large head saw). A square log is called a "cant." This process helps us get the most boards. Then the boards go through the edger to saw off the end edge — the part with the bark still attached.

Outside, the wood is separated for lengths and grades. The inside of the tree is called the heart — every tree has a heart. You just work around the heart to get the best grade heartwood. Heart wood usually has

some flaws, so it will likely be used for pallets or unexposed wood in furniture. Then they buy the sawdust, and the chips are used for paper.

NAME:
Chan Bullard
TOWN:
Johnson
JOB:

Lumber grader,
Manchester
Lumber

SD: What do you notice about wood that most people can't see?

CB: Each board is different — the grain is different, the defects are different. Kind of like a masterpiece, they all have different character. I can tell the species of wood we're on before I see it by its smell, once it hits the saw. Birch has a nice aroma, almost like wintergreen. Oak has a terrible smell, makes me sick. Figured maple looks almost like a tiger stripe. Personally, I like the defects in wood — they give it more character and can sometimes tell a story. Like the log holes on maple. They used to have larger holes, but now they use the head's spots that use a smaller diameter than 40, 50 years ago. It shows your curiosity of where it came from, the history behind it. You can find a mill that was hand-forged 50, 60 years ago sometimes.

SD: Are the mills dangerous for work on cutting the logs?

CB: They would be, so we have a metal detector that all the logs go through for that very reason.

SD: How did you get into the lumber business?

CB: My family has long been in the wood-products business. My grandfather and

uncle Billard had a sawmill in North Hyde Park. Then they started making wood toys when I was a kid. They were loggins, too. Both of my parents worked at my grandparents' mill. I still log and tap maples on my family land. I've brought some of my logs here to the sawmill.

A lot of the guys who work here I know growing up and I know their families. I know Henry [Manchester, manager and son of sawmill owner Alan Manchester] in high school. After I got out of the Army, Alan hired me, in '95. I went to lumber-grading school in Memphis for 16 months and have been here ever since. I started out stacking lumber, then ran the log loader, ran the edger, head saw.

SD: What do you think about the logging industry?

CB: I'm part conservationist. [Sustainable logging] is like working a machine. It's a renewable resource. The majority of the wood we get is selectively harvested under the management of a forester. The blue marks on the logs over there mean that they were marked by a forester. Selective harvesting allows light to hit the forest floor.

We're Vermonters — you've got to take care of your natural resources. We don't want to devastate the land like it used to be. I think about my kids and future generations, and I'm at least a fifth-generation Vermonters. I started taking classes in [Community College of Vermont] environmental science. I'm in my own woods a lot between cutting for firewood and logging.

Sawmills used to be a part of the culture — every town had one. Kind of like dairy farms — not a lot of them left anymore. In 2007-2008, the recession caused a lag dip in the housing construction market, which



put out a lot of mills, especially the smaller ones that had a lot of debt and couldn't make a really business as he left, but it's still a tough business.

SD: I heard that things get pretty quiet around the mill about the start of turkey-hunting season.

CB: Oh yeah. People take their vacation then. Their season, too. I hunt with my wife and boys. ☺

INFO

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PHOTO BY NOLLY ZAPP

PHOTO BY NOLLY ZAPP

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PHOTO BY NOLLY ZAPP

Dear Cecil,

I live in Winnipeg, Manitoba, Canada. It's -40 degrees Fahrenheit and Celsius this morning with the windchill. When I was a kid I was led to believe we'd live in domed cities in the future (in addition to being served by robots and driving flying cars). Would domes over cold-weather cities be worthwhile? Are there materials available today that could hold up to the stress?

Michael Stephensen

I live in Chicago, Illinois, USA. Right now it's 80 degrees Fahrenheit. Odd time to reply? What the hell. It'll be plenty brisk here in six months (oh, probably six weeks), and writing about bitter cold while simultaneously experiencing it is more than I can bear.

The short answer is no, we don't have materials up to the challenge of doming a city the size of Chicago. But we're getting closer—carbon nanotubes have an incredible strength-to-weight ratio and may someday yield dome-building materials that would let northern city dwellers go naked (well, not too) in January. Meanwhile, foreseeable challenges remain. Let's examine a few.

As you rightly surmise, a dome's diameter is limited by the stresses on the supporting structure. You can minimize these by making the bottom of the dome thick and the top paper-thin, making the dome inflatable (i.e., held up by air

pressure) or hanging the roof on cables from steel towers passing through it. (Google "Millennium Dome" to see what this looks like.)

Next, you have to consider the elements—wind, rain and snow. Let's start with a small-scale example: doming your neighborhood with a hemisphere 1,000 feet in diameter. Domes are resistant to wind loading, but a 500-mile-per-hour wind at a 500-foot-tall hemispherical dome still exerts a total lateral force of 86 tons. Since this thing will enclose people's homes, businesses and Starbucks, it has to be able to handle a lot more wind than that—in the opinion of my assistant and engineering consultant Uva, at least a 100-mile-per-hour gust. For a lateral force of over 1,000 tons, a simple inflatable dome would be ripped to shreds.

Rain isn't a big issue, but since we're talking about Canada, we have to consider snow loading. Some snow will

slide off the dome but not all. If a quarter of our 500-foot dome is covered with an inch of accumulation, the roof load is going to be more than 250 tons. Maybe you could install deicers and snow clearing machines, but they'll add cost and weight. And we haven't even mentioned hail.

Other dome drawbacks: a megaperson dome will trap the heat and pollution generated by the people living under it, and if it's transparent you've basically got a giant, stinky greenhouse. Either you're going to have to ridicle the basic with passages and fans for ventilation or air vents in the dome itself—weakening it and reducing some of the benefit to the weather.

Then there's wildlife—you want some, right? Migratory birds will be unable to migrate, unless you somehow manage to safely catch and release them outside your dome each year. With your novel mild-to-hot temperature, you could find yourself looking at a serious mosquito problem. And if humanity builds up under the dome, say hello to mold.

So impossible, right? Not if you manage expectations. Last year the Singapore Sports Hub opened for business featuring the world's largest freestanding dome, with a roof that can be opened or closed depending on the weather. While not hemispherical, with a diameter of 320 meters—1,047 feet—it can

certainly cover your 1,000-foot neighborhood. Using a steel structure and translucent plastic panels, the dome is designed to withstand anything Singapore's climate can throw at it.

More covered exterior spaces are in the offing. The planned Skolenski Denmark, featuring six indoor and two outdoor ski slopes, consists of three huge, hollow arches connected over a river, the largest spans a half mile and rises to 360 feet at the center. Mind you, the low ceilings inside might feel claustrophobic, but hey—sacrifices must be made.

If you had something more visionary in mind, we'll need to go pretty far back. Around 1660 Dutchmaster Father (his name was bound to turn up here eventually) and Skip Staden designed a climate-controlled dome two miles across to cover midtown Manhattan. In 1971 a German-funded study traced the idea of building a utopian city under a 12-mile-wide inflatable dome at 58 degrees latitude in the Arctic, providing a warm environment for up to 50,000 people. In 1979 plans were drawn up for dome Wisconsin, Vermont,

a town of 7,000 people besieged by 20-below winters and crashing snowfall. Covering roughly 800 acres, spanning 6,600 feet, and rising 250 feet in the center, the Wisconsin dome would have been held up by air pressure, requiring all entering or leaving to pass through an airlock. The pollution problem was to be handled by electric cars and aerosols. When federal funding didn't pan out (no shock), the idea faded.

That's likely why you don't hear much about domed cities anymore, apart from the occasional dubious scheme being floated in the internet. Superplastics might make it physically possible to raise a city-scale dome, someday. But how would you raise the cost?

INFO

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Wolk On



The champion of Castleton University was also there for his dying wife

BY TERRI HALLENBECK

Berosses the playing fields that serve the Castleton Spartans, a marble monument tells the story of the Greek king Leonidas and how he bravely resisted an army of invaders.

David Wolk chose the 32,000-pound stone from a Rochester quarry and had it polished and engraved in Rome. As Castleton's longest-serving president and its cheerleader-in-chief, he hoped the monument's message, titled "Spartan Pride," would inspire students. He installed it six years ago, just after the college football team's inaugural season in a brand new stadium.

Flippers quickly made the monument the focus of a new Castleton tradition, stopping to touch it as their way to practice and games. It offers no guarantee of victory on the field but is an apt symbol for the little college's fighting spirit to survive — and make a noise for itself — in the increasingly competitive world of higher education.

For the past 18 years, Wolk has labored to transform Castleton from a tiny isolated college into a growing university with adequate funding, visible programs and satisfied students. Last month, it got a new name: Castleton State College became Castleton University.

"Not a lot of colleges are planning on increasing their enrollment these days," said Vermont State Colleges chancellor John Spaulding, who oversees Castleton and four other state colleges. "Dave's different. His plan is, 'I'm building something that's attractive.'"

"He's the pied piper of Castleton and Rutland County."

Just as impressive is the fact that 82-year-old Wolk managed to remain Castleton while he waged another, personal battle.

Beneath the engraved tale of the Spartan king, there's a hint at that story too. In small type at the bottom of the rock, it reads, "In honor of Dr. Diane Wolk."

Wolk's life is so intertwined with his work at Castleton that he brought in this monument, at his own expense, not just to create a Castleton tradition, but as a tribute to his wife, Diane Wolk

was longtime teacher, school principal, chair of the State Board of Education and one-time director of student teaching at Castleton. She was diagnosed with early-onset Alzheimer's disease in 2002, on her 57th birthday, four years after she first started noticing symptoms.

David Wolk watched in awe as his wife accepted her fate and even stress to deny the cruel disease. In 2008, she called 600 friends to take part in a "Walk With Wolk" Alzheimer's fundraiser, and, while the disease had already started to affect her mind, she addressed the crowd. Quoting Lou Gehrig, she said she felt like the luckiest person in the world.

"She just stood up and was very brave," Wolk recalled. "The monument is a testament to a woman who had a lot of courage." Diane Wolk died last month.

"The Castleton Way"

Tony Volpore was the football coach for opposing Middlebury College when his team visited Castleton State College in 2003. Rutland defeated Castleton 43-7 that day, but the "hosing" side left an indelible impression on Volpore.

He saw a stately new stadium filled with an exuberant crowd, a marching band, fans holding tailgate parties in the parking lot, a honey house for kids. And at the end of the game, the team lectured area and led the crowd in the singing of the alma mater.

"I was so impressed with what I saw," Volpore said. "It made me go, 'Wow, I could really see myself here.' A year later, he became Castleton's head coach. Volpore credits Wolk for the scene that sold him.

For most of those home-game Saturdays, Wolk is in the crowd, cheering with his soon-to-be 90-year-old father, Arthur. "It's a beautiful thing," he said. "I've what Wolk consumed when he became Castleton president in 2001 and set in place a 10-year plan to boost the college's profile."

Wolk was uniquely positioned when he took the job running a public college in his native Rutland County. The son of a local pediatrician, he graduated from Rutland High School and Middlebury College and went on to a career as a teacher, principal and school superintendent. Wolk also represented Rutland County for six years in the state Senate, made an unsuccessful bid for lieutenant



David Wolk



Diane Wolk

PHOTOGRAPH BY JEFFREY M. HARRIS

governor in 1992 and served as chief of policy for governor Howard Dean before becoming state education commissioner.

By the time he took over at Castleton, he had experience navigating educational and political waters. Wolk also brought boundless optimism and acknowledged up to the job.

Zachary Devrod of St. Albans, a senior computer information systems major and lacrosse player at Castleton, remembered meeting Wolk at the start of his freshman year. The president hosts a barbecue for new students every year at his on-campus house. Later, when Devrod's lacrosse team was holding an all-night fundraiser in memory of a student, Wolk came by with pizza.

"He came in the dining hall. He goes to sporting events," Devrod said. "He's very personable."

"His administration last year he shook everybody's hand and introduced himself. It was really cool," said Camie Papadimitriou, a senior English major from Orwell, who was on campus last month getting ready for this year's orientation.

Spaulding said he met Wolk at Castleton recently and went off on his own to the gym. When he returned to Wolk's house, he said, "I asked him, 'How come all these students look like me in the eye and open the door for me?' He said, 'It's the Castleton way. They have to open doors for people, and they have to pick up trash.'"

In fact, there's no rule about acting responsibly, but Devrod said the campus does close-knit that people just do.

Wolk has created a campus atmosphere that makes students want to stay, said Scott Giles, president of Vermont Student Assistance Corp., whose organization advocates college loans and interacts with a wide variety of colleges. Although its student-retention rate hasn't budged much in the last decade — it's averaged, at 71 percent — Castleton's on-year graduation rate has climbed by nearly 10 percent. Enrollment has grown from 1,599 in 2006 to 2,003 last year. The goal is to reach 2,500 by 2022.

Students, faculty and outsiders have noticed a difference.

"Castleton has been one of the real success stories," Giles said. Merging its emergence to Champlain College's transformation from a two-year to a four-year school a decade and a half ago. "There has been really, really successful in taking an institution that had

a reputation as something of a sit-at-home college — where you can get a solid degree but you have to do other things on the weekend," Giles said. "What he's really done is transform the campus. It's a community that meets a student's full range of needs."

Double Duty

Not every faculty member was convinced Castleton needed football, according to Lewis "Jesse" Palmer, a union rep and English professor. Some "would like to see more emphasis on academics," he said, and "throw all the rest of that stuff out."

The football program has had some problems. In 2011, its first coach was forced to resign after allegedly violating National Collegiate Athletic Association rules by arranging loans for an athlete. In 2013, six players were suspended from the team following a scheme to steal sporting goods from a store.

In both cases, Wolk publicly acknowledged the fumbles and recovered the ball. "We will stay positive and upbeat as we move forward together as a faculty," he said in response to the 2013 case.

He took the same approach to his wife's illness.

Wolk, who'd been named the state's teacher of the year in 2004, was the principal principal of Rutland's Northeast Primary School when Alzheimer's began to manifest itself. In his Woodfield Hall office, Wolk keeps a photo of his 2004 retirement; it shows his wife surrounded by smiling children — a happy spin on a senior moment.

Wolk likes to focus on the positive. He hands out cards printed on Castleton green that say, "Keep smiling." And, amazingly, it works.

He tried to follow his own advice during the one-year ordeal that Wolk calls the "long goodbye." But he also acknowledged it's been a roller coaster ride. Asked how he managed the double duties of handling his wife's illness and running the college's profile — one long but very different journey — Wolk said candidly, "I didn't."

He relied on his team at Castleton, he said, and there were times he considered quitting to become his wife's full-time nurse. But as the disease progressed, Wolk realized the needed professional care. Duties had chosen to move to Florida, where she could participate

in Alzheimer's research and access different levels of specialized care. Wolk and his wife actually preferred being far away because it spared her friends and colleagues the pain of watching her decline. "She didn't want to make them sad," he said with admiration. But for Wolk, who visited every weekend, it was a long haul.

"I think it's been very difficult," said Spaulding, who served in the state Senate with Wolk in the 1990s. "But I think Castleton University is part of his family. It's part of what's enabled him to continue."

Wolk confirmed that Castleton was his salvation during that decade of decline. "I was able to dive into the college," he said. "I gave new meaning to my life."

Castleton had 12 athletic teams when Wolk arrived on campus. It now has 25, which is more than any other Vermont state college or the University of Vermont. The school is providing Vermont students with an opportunity to play college sports in their home state. And they're tuition-paying students. Because it is a Division III, Castleton doesn't offer athletic scholarships.

The school has added a lot more than sports teams. It has invested more than \$75 million in new construction and renovations to every building on campus. The college has gone from offering one master's degree to 10, with plans to add doctorates in education and nursing practice.

While some Vermont state colleges have endured layoffs, Castleton has created them, according to Wolk. The college does plan to cut one program next year, though its assistant's degree in nursing, a program that Vermont Technical College offers.

Wolk has also launched a variety of broad initiatives that are generating revenue. The Castleton Pilling Institute, which conducts paid surveys for Vermont politicians and media outlets, is expanding and generating revenue, the Castleton Center for Schools brought 800 Vermont teachers to campus this summer for continuing education, the Castleton Downtown Gallery showcases art — and the Castleton mine — in downtown Rutland. The university also owns the historic Arvon at Rutland's Diamond Box Mall, a public enterprise that gives students real-world business experience. The college bought the building to accommodate its men's and women's hockey teams, which Wolk started in 2009. When they aren't practicing or playing there, it's a rental shop and fitness center.

Castleton at a Glance:

Founded	1787 (Vermont's first college)
Enrollment	2,183
2019-20 tuition	\$10,248 in-state
	\$25,656 out-of-state
Faculty	98 full time 145 part time
First-year retention	73%
Graduation rate	49%
Acceptance rate	78.9%
Majors	87 associate's 371 bachelor's 26 master's
Athletic teams	27
Ethnicity	83% white

Enrollment at Vermont State Colleges



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Steve Wolk greeting students at a clubhouse on campus

Wolk On BY JEFF

The income-generating programs have been developed in response to a shrinking pool of college-age students and declining state funding. Vermont routinely ranks near the bottom in state support for its public colleges. This year, Vermont State Colleges will receive \$24.4 million from the state, which is split equally among the three colleges. Castleton's allotment pays just 10 percent of its budget.

"We're getting less money from the state this year than we got in 2008 or '09," Wolk said, and he knows enough about Vermont politics to realize that is unlikely to change anytime soon.

The same change is also intended to counteract the lack of state funding. Wolk said he hopes Castleton University will attract more out-of-state students, who pay higher tuition. Currently, 74 percent of its students are in-state. By 2022, Castleton's goal is to have a 60-40 in-state versus out-of-state split. Wolk said Castleton's main mission remains to serve Vermonters but will reflect the reality that there are fewer college-age students in the state. Castleton's other programs within the community, including the polling institute and the Spiritus Arena, are examples of other ways it's contributing to the public good.

Particularly for international students who equate the word "college" with high school, the "community" designation should send a clearer message. Castleton had 25 students from other countries last year and expects 50 this year, Wolk said. The college upped its overseas admissions efforts by hiring a Chinese-American recruitment coordinator and making two trips to China last year, he said. As part of a residency, 13 Chinese scholars are due on campus this fall.

During the 15 years he's taught at Castleton, English prof Palmer has seen enrollment and programs expand and

the quality of students grow. "There really has been an improvement in morale, in offerings," he said. Football, he acknowledged, helped.

What's in a Name Change?

As Vermont's colleges struggle with dwindling resources and occasional layoffs, can the state afford to keep all five alive — plus the University of Vermont? In a recent commentary, Hinesburg editor Bill Schubert took on the issue, arguing, "Vermonters can't adequately fund six colleges in a time of declining enrollments." He contended that renaming Castleton was not the answer.

"I really doubt that their new name will do much to solve the enrollment and cost challenges facing all our small state colleges, to say nothing of our students," he said.

Speaking, who took over as chancellor last year, and he's heard all of those arguments before, but he sees no reason to concede. "We actually need the colleges we have," he said.

Speaking argued that Castleton's name change will be good for all of them, adding that some of the other college administrators objected.

Each of the state colleges has — and should have — its own identity. Speaking said Lyndon has the largest percentage of out-of-state, a strong meteorology program and an associate electronic journalism program. Johnson is known for extended degrees for non-traditional students, social service programs and the performing arts. The local and learner of Vermont Technical College is its two-year engineering degree. Community College of Vermont offers an affordable start for students of all abilities and socioeconomic backgrounds.

Castleton's specialty is being less specialized. "It's a small university that has a robust graduate program



The historic inscription



The stadium

combined with broad academic programs," Spaulding said. "It's the only public higher ed institution in Vermont with a football team, and it's got a very lively campus."

Wells acknowledged that the name change is really about perception.

When Rutland State College of New Jersey became State College University this year, the goal was to "raise the school's profile, helping it attract faculty, students — especially graduate and international students — and raise funds," the *Philadelphia Inquirer* reported.

Montpelier state colleges changed their names in 2004, though they retained the word "state," so that Bennington State College became Bennington State University.

Costleton students are buying into the idea that Costleton University carries just a little bit more prestige. "It means we're expanding, we're growing, we're improving," said Spaulding.

"It's going to help the college bring in more students," David said. "I really look a little pinner on his costume, too, he said."

For Wells, the name change marks a major milestone for the University, which has actually had seven other appellations since 1767. It's been Rutland County Grammar School, Vermont Classical High School, Costleton Seminary, State Normal School at Costleton, Costleton Normal School and Costleton State Teachers College. The Costleton State College designation dates to 1962.

"Modernizing our name reflects who we've become and who we aspire to be," he said. "It's a wonderful turning point for a wonderful institution."

The idea for the name change emerged two or three years ago as Costleton administrators crafted Wells's second 10-year plan. Although he was a dining room behind it, the visionary president had to miss some of the excitement that made it happen, during which his staff pitched the idea to the Vermont

State College consortium. In the last few months, as his wife's health worsened, he spent more time in Florida than Vermont. He was with Diane when she died there on July 4.

"Our goal was that her death be peaceful and painless," he said. "It was that." In the weeks after, Wells received hundreds of messages from his wife's former students, colleagues and friends telling him how much Diane had meant to them.

"Kids just loved her," said David More, a Costleton mathematics professor who had Diane as a first grade teacher. His mother, Lucille, who taught along side her at Rutland Memorial School in Chittenden, told her son that Wells's was the most difficult condolence card she has ever had to write.

When the fall Vermont State Colleges Board of Trustees gathered July 23 to make a final decision on the name change, David Wells traveled to Montpelier for the meeting. "I just wanted to be there, because it was history," he said. The vote was unanimous. Word went viral as Costleton spokesman Jeff Wood announced the move on Twitter and Facebook, and the university's website got more than 10,000 hits.

Afterward, Wells continued on to Burlington to board a plane for Florida, where two days later family gathered for a celebration of Diane's life. In his eulogy, Wells spoke about his wife's courage.

"Her life was full of teachable moments, and this was the final one," he said.

Diane Wells's family members divided her ashes for each to scatter as he or she wished. The next week, Wells returned to Costleton. That Friday afternoon, he and two of their four children went to the Spartan arena and spread her remains at the base of the stack that honors and encourages brave souls. ☐

Contact: tom@vermontstyle.com

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Discomfort Zone

"Sexiled" and sleepless at UVM

BY HOLLY WALSH

When Cara Peterson moved into her freshman dorm room at the University of Vermont last fall, the 19-year-old from Taunton, Mass., brought her new bedspread, a mini fridge and high hopes that she'd get along with her roommates.

Shortly after Peterson met her 17-year-old roommate from St. Albans, a third person introduced himself: the roommate's boyfriend. "He shakes my hand and says, 'You're going to be seeing a lot of me,'" Peterson recalled.

That turned out to be all too true.

The 25-year-old boyfriend — who was not a student at UVM — essentially moved into the room, according to Peterson, and she found herself "accidentally" from the dorm room that cost her family about \$5,000. Peterson made friends with a girl across the hall and spent many nights in her room. "It was either do that or sleep in the room with them, and that would be too weird," Peterson said.

Vermont's state university offers dozens of majors and hundreds of classes, but Peterson says a full shift in teaching about one of the trickiest challenges of college life: sexual etiquette. In particular, educators about sharing rooms and dealing with sexual situations that arise, she said. "They don't teach you how to deal with it or come up with a plan."

Her situation was so overwhelming that it nearly ruined her UVM experience. "With school and everything, I couldn't focus. I felt really unsafe in my room, really uncomfortable," Peterson said.

In mid-October 2004, after weeks of frustration and sleep deprivation, Peterson received approval from the university to move into a single room. Despite the rough start, she grew to like UVM and will return to dorm life as a sophomore this week.

Across Vermont, colleges are opening their residence halls to the needs of new and returning students. As they move in, students explore new people, friendships and living arrangements. But it's not always easy for young adults to navigate through differences that emerge.

"It's all new, and it can be really challenging and sometimes overwhelming," noted UVM vice president for student affairs Anne Stevens. "But we do our best to try to set up a positive situation





among the roommates to work those things through."

UVM has resident advisers — undergraduate students who live in the dorms and are paid to help enforce the rules. These RA's are asked to meet with students on every floor. They encourage roommates to create a written agreement that establishes rules regarding things like noise, cleanliness and visitors — including the anonymous kind.

In Peterson's case, she attempted to come to an agreement with her room mate, who initially agreed to limit her boyfriend's visits. But that agreement was ignored when the boyfriend had nowhere else to go.

In addition to roommate contracts, UVM has a guest policy: no more than two consecutive nights in a seven-day period, and roommate permission is required. If there are conflicts, RA's are supposed to mediate. But according to Peterson, her RA was no help, and it "didn't seem to matter to her that [the boyfriend] was not a student, not paying room and board, and had nowhere else to stay," Peterson said.

If the problem persists, administrators in Residential Life — Berlake for short — are available. Stevens said.

Indeed, it was only after parents' mediation, when Peterson's mom and dad saw how upset and exhausted their daughter was, that anything changed. They called Berlake, and soon Peterson had permission to move into a single dorm room.

Things improved after that, Peterson said, but the return had memories of beginning her freshman year. "It was very awkward and awkward," Peterson said. "You're 18 years old. How do you handle this?"

Her roommate declined to be interviewed and asked that Stevens. Does not touch her nose.

Stevens said she couldn't speak to the specifics of Peterson's situation but agreed that it was against university rules for a nonstudent to move into a dorm. "That shouldn't be happening," she said.

As for the ending trend? "I know the mess, but I couldn't tell you the scope or the magnitude of how often

that happens," Stevens said. Conflicts over significant others aren't their welcome de-accom, but most of the time they are resolved.

Decorative sexual etiquette is tricky, agreed Laura Post, author and spokesperson for the Emily Post Institute in Burlington for the 2015 graduates of the University of Vermont. "Intimacy is usually a private thing, and you're sharing a room with someone," she said.

What does the etiquette expert suggest? Comfort the awkwardness, and talk about when sex in the room is OK and not OK. The goal is to come up with a system that respects everyone's comfort level and values, Post said. For example, one rule may be no sex in the room on "school nights."

Also, Post added, accept that some one might break the rules at least once — and it could be you and your love interest. "Let's face it,

You're in your room, you guys are studying together, and the next thing you know it's a hot-and-busy moment and you're forgotten to lock the door," Post suggested. If the room-mate walks in at a bad time and leaves quickly in embarrassment, talk about it later. Don't let anger grow, Post said. And don't pretend the situation didn't happen. "Apologize for the discomfort, remind [the roommate] that you do know what to do in the future and then do it," Post said. "That's important."

What about when your roommate has sex without caring that you're in the room?

Some people might be OK with plugging in their headphones and listening to loud music. Others would choose to seek themselves out of the room.

"Personally, I would just get up and go to, like, the common room or some thing," Post said. "It sticks, but you have to remember that you do always have the option of leaving the situation."

Protect your own comfort level, whatever it may be, she said. And in the morning, feel free to say "Listen, dude, I should not have had to wake up and leave the room so you could have sex." ☺

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Black in Style

A Burlington salon attracts a diverse array of clients

BY KYNELIA SARI

Every other month, 16-year-old Matrie Newton travels two hours from her home in Saratoga Lake, N.Y., to the "big city" of Burlington. While her parents spend their day at the mall and the movies — typical teenage pastimes — Matrie sits in a stylist's chair for six hours getting her hair done at Diversity Hair Salon.

The African American high schooler usually downloads a couple of movies onto her iPhone, but for her latest visit to the Pearl Street shop she forgot. She had nothing to distract her while stylist Jacqueline Gibson tugged at her hair for hours, adding 12-inch synthetic hair extensions, alternating between black and blond. Usually after the goes home, Matrie snail, she takes Advil at night to stop her head from throbbing.

Matrie winced when Gibson tugged at the hair near her temple. "When she gets to the spot, I get nervous," the teenager said.

"Beauty comes with pain," Gibson said.

Skilled cosmetologists who specialize in working with black hair can be scarce around New England, one of the whitest parts of the U.S. Matrie started coming to Gibson after her last hairdresser — two college students in Saratoga Lake — moved away. Her mother found Diversity via the internet. "Her's the closest to us," she said.

Matrie is not alone in traveling some distance to Diversity. Gibson said some of her clients come from White River Junction, Plattsburgh, N.Y., and Richmond. Many of them find her online — she uploads her creations to Facebook. The 44-year-old stylist can no longer take walk-ins; she's booked solid for sometimes three weeks out, and is busiest in spring and summer because of proms and weddings. She also advises her clients to schedule appointments only to avoid the baddest school rush in August.

Gibson and her former husband bought the salon in 2006 and decided to keep the name because it reflected the kind of clientele they wanted — diverse. Gibson styles both men and women's hair. Most, but not all, of her clients are African or African American. To provide hair treatments for Muslim women who wear the hijab, Gibson set up a private corner where they won't encounter



Matrie Newton (front) with hairdresser Jacqueline Gibson and Matrie's friend

the male clients visiting barber Agustin Garcia, who rents space in the shop.

In Gibson's section of the salon, the walls are lined with neon green and yellow, brown, red, blond and black synthetic hair packed in plastic bundles, interspersed with ones that contain human hair. Mannequin heads with wigs sit atop a glass display, which is filled with hair products such as African Pride conditioner, Boni Natural Oil Free Wig Shine Spray and Jamaican Mango & Lime Looking Crease Wax. The Job Marley Fishnets on sale here at Gibson's Jamaica origin.

"This is a talent I have had since I was a kid," Gibson said, adding that she practiced on her friends when she was

young. After immigrating to the U.S. in 1995, Gibson enrolled in a two-year cosmetology program at the Center for Technology, Essex, in Essex Junction so she could get her license to work in Vermont. While in school, she was employed as a hospital housekeeper.

Gibson fixed her eyes on the television while her fingers gathered Matrie's hair and coaxed down its length, leaving tight braids in her trail. She only stopped to look at Matrie's hair when combing out the knots and dividing it into sections. During the week, Gibson watches soap operas and talk shows. Over the weekend, she switches to MTV and Lifetime. People often ask her if her hands get tired from braiding and weaving hair. Actually,

she noted, it's her back and feet that ache from standing for long stretches at a time.

Gibson explained that the artificial hair protects Matrie's natural, curly hair from becoming brittle when exposed to the elements, allowing it to grow. The manager and having her hair in braids means she can go about her daily life without spending too much time on hair management. All she has to do is put her braid into a bun, and she's ready to go.

Braids — with or without extensions — are a popular choice in summer, said Gibson, because they keep the scalp cooler. During winter, many of Gibson's clients prefer weaves. She braids their natural hair into cornrows and weaves or sews hair extensions into the tracks to give the look and feel of longer, thicker hair, which protects the scalp from cold air and wind.

GIBSON CAN NO LONGER TAKE WALK-INS; SHE'S BOOKED SOLID FOR SOMETIMES FOUR WEEKS OUT.

Gibson isn't the only person in town who knows how to braid and style black hair; but other professional hairstylists acknowledge her skill. Stephen Berliacqua, owner of Indigo salon in Burlington, has started taking his teenage daughter, Sophia, to Gibson's shop to get her braids done.

"She's fast. It's an art," Berliacqua said. What Gibson accomplishes in six hours would have taken him three days, he added.

Miriam Agoston has been restoring her hair to Gibson since before the stylist had her own shop. The 28-year-old Burlington resident met Gibson through a family friend in 2005. Over the years, the two forged a friendship as Gibson did Agoston's hair at one of her homes. Agoston tries a different hairstyle every two months, spending upwards of \$150 on each visit. She takes special care of her weaves, wears a shower cap when she bathes and avoids overwashing.



Apolonia is not shy about describing the kind of hairstyles she wants, but she said Gibson is also adamant about protecting her reputation. "She told me, 'I'm not having you walking out looking like crazy,'" Apolonia said.

Gibson said she enjoys making her customers' hair beautiful but gets frustrated when she has to "fix someone's mess." She had clients arrive at her shop after an ex-husband locked the job. Sometimes there's not much Gibson can do to save damaged hair besides cutting it off. Gibson said her own clients sometimes return to her for extra help because they went to someone else when they couldn't get an appointment with her.

Garcia inspires similar loyalty among his clients. A former baseball player from the Dominican Republic, he's been a barber for about seven years and began renting space from Gibson two years ago. In his section hang posters of men of various ethnicities with different hairstyles. Like Gibson, he is mainly self-taught and practiced on his friends before becoming a licensed cosmetologist.

Geraldo Mercado of Rutland has been coming to Garcia for a haircut at least once a month for the past two years. He said Garcia "yells about flies and edges," treats haircuts as "fun art forms," and does not treat his customers "like an assembly line."

Natasha Ochoa, another longtime customer, makes the 30-minute drive

every three weeks from St. Albans. "I can't find a place this good," he said after getting a bald fade with his up.

Garcia and Gibson run their businesses independently, though they share physical quarters. And both hope to expand. Garcia wants to have his own barber shop within a couple of years, he said, while Gibson is trying to add the services she made to herself during cosmetology school. By her 55th birthday, she'd like to have a salon with two barbers, three stylists and a nail technician.

By the time her parents came to pick her up, Mistre was getting restless — she hadn't left her chair for hours. But she'd been looking forward to one last stop when Gibson would dip the ends of the teenager's braids in hot water to melt the synthetic hair and put a curl in the ends of the braids. Gibson predicted that Mistre would soon opt for more complicated hairstyles or a weave, like many of her older customers.

"She hasn't stepped out of the box," Gibson said.

When Mistre finally left the chair, she looked relieved. Despite the long drive and the pain, she said she doesn't dread getting her hair done.

"It makes me feel happy," she said. Offered Gibson, "Your hair is your beauty." ☐

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Ghosts and Gags

Theater review: *I Hate Hamlet*, Dorset Theatre Festival

BY ALEX BROWN



J.D. Taylor as Andrew

P and *Shakespeare's 1991 play I Hate Hamlet* is built on a great premise and provides a pleasant diversion, but it doesn't quite reach the escape velocity of great comedy. The subject matter suggests that a clever statement about theater itself may emerge, but the play is made of superficial humor and simplistic character actors — fun, but modest fun.

The production at the Dorset Theatre Festival is funny but would be even funnier if the actors formed a tighter ensemble and turned the comic repertoire into exhilarating exchanges (that buff between the players). Still, the principal culprit is a script that doesn't supply the surprises and slyly exonerations of great comedy. *Hamlet's* characters are largely stuck resting in a confusing central quandary without developing it.

Protagonist *Andrew* Rully, a well-known but lightweight TV actor, moves from Hollywood to New York City to play *Hamlet* onstage. He knows it's a stretch and is full of second thoughts — until the ghost of John Barrymore shows up in his 1922 *Hamlet* costume, full of sword-fighting tips. The deceased actor is full of himself, as well, and inclined

to merge his acting advice with guidance on *Andy's* love life. *Deirdre*, *Andy's* girlfriend, is maintaining her clarity and keeps their romantic interludes to evocative scenes from *Romeo and Juliet*.

Radnick stars as three more characters to fill out *Andrew's* world and complete the contrast between the hapless, disempowered Barrymore and the career-potential TV actor. *Felicia*, the self-esteem agent who roasts *Andrew* as a apartment that was once Barrymore's, is a hard-driving New Yorker. *Lillian*, *Andrew's* aging agent, once had an affair with Barrymore. Gary, a television producer, dangles a dream job to tempt *Andrew* away from his busy *Shakespearean* aspirations.

The jokes — clever cracks about the characters' abundant weaknesses — cannot stand by not overwhealing laughs at *Felicia's* opening sight to Dorset. All the characters tend toward self-deprecating wit, and *Radnick* never gives them a chance to discover anything they don't already know about their shortcomings. Gary balks at being a shallow Hollywood idiot, Barrymore acknowledges that he's a drunk who's lost count of his voices. *Lillian* and

Felicia introduce themselves by complimenting which career is more laudable, representing actors or real estate. And *Andrew* spends the entire play struggling to come up with new ways to notice that playing *Shakespeare* is out of his depth.

The actors in this production show fine flashes of style. As *Andrew*, J.D. Taylor has the trim build, swaying gait and arched eyebrow of the TV star he plays. It's easy to root for as he lets *Andrew's* scenery take the form of little springs from point to point, the prattling form of running away. He has a director's poise and a comic's roundling up.

As Barrymore, David Lansbury is gracious enough to demand attention and amiable enough to reward it with self-conscious playfulness. He substitutes grandeur for Barrymore's essential sarcasm, but that leaves him free to connect well with Taylor. Their exchanges have more snap and pull that doesn't often arise among the cast as a whole.

Malay Bond, as *Deirdre*, is saddled with a character who has implacable attitudes toward sex and her boyfriend. She can't do much with that burden. But

she seizes her chance to shine by showing us what a madhouse performance of *Juliet* looks like, all goose and awkward artifice.

Sporting a bold tower of curly hair, *Annie* Malin's portrays *Felicia* with elevated self-assurance that strives to mask an inner core of diffidence. With an accent that's close to parody, *Malin's* squawks as she struts, exalting just how star-struck she should be by Barrymore's old address and *Andrew's* new celebrity.

Carole Mendenhall, as *Lillian*, is good at finding the rhythm for a comic role and does her best to fill out *Radnick's* character sketch of an agent who's simultaneously snip and iron-willed.

As Gary, *Barquas* Johnson gets the best two-minute and buzzes in and out of his short scenes basking on the dust of the audience's laughter. *Deirdre* draws on the script's suggestion, *Pelton* takes his selfish Hollywood producer to a bit of an extreme. *Pelton* to connect with *Andrew*, he acts like his white-trash partner who needs *Andrew* for a deal than an actor's commentator.

All of these actors are skilled, but on opening night they hadn't gelled as an ensemble. Each struck out spots, but they failed to burst into the kind of roaring blast that leads to nonstop laughter.

Director Carl Anderson has chosen that out speed to try to write the comic tone when a more varied pace might better suit. Gary, for example, clearly never takes the time to think of the remark he's about to make — he simply spews each gag without acknowledging the wit or negating its effect. *Andrew* tries to supply energy by having character kings about and jump in the *ferret*, but this steady stream of outrageous movement calls attention to the paucity of calories in *Radnick's* script.

Kevin Judge's set design is a sophisticated re-creation of a great Gothic architectural splendor. It uses the full height of the stage to position a staircase beside an impressive stone fireplace and tops everything off with wooden ceiling beams finished in black. Judge makes some clever changes between *Act 1* and *2* to demonstrate the passage of time — arguably accomplishing this more richly than the text does.

The great set is exquisitely lit by Michael Gennetty, who supplies everything from flickering candlelight to the cold light of day that Andrew finally faces. The lighting is responsible for giving Barrymore's presence a sense of magic. Without Gennetty's big moments of mood and mystery, the show's playful concert would fall flat.

THE PLAY IS A DIVERSION
OF LIGHTER WEIGHT
THAN AVERAGE —
MORE STRING
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Gregory Gale's costumes are generally excellent. Lillian's sharp stripes and prints, Felicia's strong colors and Gary's cool suits, emphatically dressed down with a Dodgers ball cap all describe the characters with the same economy the script employs. Unfortunately, Barrymore's Hamlet costume includes a cape that the actor can't resist flapping, movement that undercuts Barrymore's suave style. But Andrew gets a gorgeously tailored doublet, with a high collar and ruff, slit sleeves, and garter shirt, plus the tights that form a good running joke.

The play is a diversion of lighter weight than average — more string cheese than aged cheddar. *I Hate Hamlet* offers clever quips, and the Dancin' string company presents it with a cheerful alacrity. The hamster is a cool breeder that flows by nicely on a summer night. ☺

Contact: alex@theonevnet.com

INFO

*Hate written by Paul Rudnick, directed by Carl Anderson, produced by David The One. Revived! Through September 5, Tuesdays through Saturdays at 8 p.m. Wednesday and Thursday at 3 p.m. All Dancin' Playhouse \$20-40. concrete.theonevnet.org



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Square Deal

Theater review: Chess, Stowe Theatre Guild

BY ERIC ESCHLSEN



James Blanchard (center) as the boxer can't guard his heart from a Russian.

It's easy to understand why the 1972 chess "match of the century" between American Bobby Fischer and his Soviet opponent, Boris Spassky, was so closely and widely watched. During the Cold War, events such as chess tournaments and Olympic games allowed the rival superpowers to do battle without bloodshed. Friendly — that is, nonlethal — competition between the USA and the USSR was preferable to the alternative; bragging rights have probably never meant as much, in geopolitical terms, as they did in that era.

What's less easy to grasp is why anyone would think that a work of musical theater centered on an international chess competition could make for a compelling stage spectacle. In terms of action, board games are about as flat as things get. Except for *Twister*, of course.

Yet lyricist Tim Rice (*Noah*, *Christ*

Superstar, *Evita*) had a vision of a richer drama that began where the chessboard ends, a vision he developed in the mid-1960s with playwright Richard Nelson and former A&E band members Benny Andersson and Björn Ulvæus. Credit goes to Stowe Theatre Guild and director Ian Perrin for sharing that vision in their production of *Chess* as a passionate play full of political intrigue, pathos and globe-trotting romance.

Inspired by the legendary Fischer-Spassky showdown, *Chess* is, at its heart, a story of ambition. And this production is a cutting-edge ambition. The key players form something of a love triangle: American chess champion Frederick Trumper, played by James Blanchard; Soviet champion Anatoly Sergievsky, played by Erik Freeman; and Florence Vasyi (Rachel Dove), who starts out as Trumper's assistant and later before going over to the other side, so to speak.

Each character's personal history adds dimension to the political context of the play. For Trumper, the chess board is a home away from his broken home, and heartbreak and jealousy fuel his drive to outpace his rival as Sergievsky's chess career unfolds. Sergievsky has enjoyed elite status and prestige for representing the Communist world; so well, but he has lately become disenchanted with his role in Soviet political theater. Vasyi carries with her the pain of having seen the Soviets overrun and regain the Hungary of her youth. Add headline-hungry western media types and Marxist-leaning Soviet handlers to the mix, and the board and stage are set for an intense contest.

As in an espionage thriller, the plot of *Chess* twists and turns sharply and frequently. Just dialogue is not ideal for conveying some key information. One is reminded of the stiff expository lyrics

in another Wheeler stage evocation of a 1972 diplomatic adventure, the opera *Noran in China*. Rice and his fellow composers give the performers challenging material, to which the Stowe cast brings uneven talent.

Some of Marchand's songs as Trumper seem to fall outside his comfortable range. His vocal excursions rather match his hot-headed character, however, and he uses that passion to remain in character even when he strains to execute a number. Frezza's finesse is better at conveying Segersky's character through song. When his vocal stylings are rough, his acting is confident enough to carry the moment.

By comparison, Don as Vasey fares in a strong overall performance marked by several impressive solo numbers and duets in which he successfully elevates the work of other role counterparts.

Among this cast, only Stacy Garrison's vocal talent matches Don's. Playing the smaller role of Segersky's wife, Svetlana, Garrison appears late in the play to sing "Someone Else's Story," a poignant lament about how far she has drifted from her lover and husband.

Don Schaeuble as the Arbiter dares distinguish himself effectively through song. Among his more memorable numbers is the first — "The Story of Chess" — in which he engages the cast in a brief history of the game.

The dance numbers in *Chess*, like the show's most performances, demonstrate the cast's enthusiasm and conviction as they bring dynamism to this somewhat hokey tale. Brad Enos' choreography is serviceable and, at times, innovative, though the dance subplot execution is a bit less than number to number. The show's most recognizable contribution to global pop culture, the song-and-dance number "One Night in Bangkok," succeeds merely through the sheer exuberance of its singing,

not through its abundance and seductive poses.

Olivia Zoccolata dances on points in two numbers and demonstrates skill and artistry in ballet that's echoed by her dancing in the larger cost numbers. The six points numbers accompany the chess play happening at stage right, as though to offer a poetic commentary on the matches in progress. The effort is commendable but lacks an element of lighting or staging that might unite these disparate pieces into a coherent whole.

This failure is a little surprising, given how well Chess leverages other production elements. These include video projections on the upstairs wall — the work of Ferris and Shaina Patrick Rice — that take the audience into such spaces as hotel rooms, ballrooms and train stations. The images may look more like *Pleasant* than *MTV*, but they work to set the scene with arresting visual elements.

The Chess Orchestra, under the direction of Nate Vasey, anchors the production in its musical and staging modes, helping to plumb the emotional depths and foibles of the play's characters and their very human moment.

That some elements of *Chess* are not fully realized does not diminish the credit this cast and crew deserve for illuminating the curious brilliance of Rice's improbable play. The show does not arouse nostalgia for the Cold War, but it does awaken an appreciation for the difficulty of having been a pawn in that game. ☺

INFO

Chess lyrics by Tim Rice, book by Richard Sitek, music by Jigme Uraevan and Jeremy Anderson, produced by Stone Theater. Book Thursday through Saturday August 29 to 31 and September 3 to 5 p.m., matinees Saturday August 28 and September 3, 2 p.m. at Stowe TowneArt Theatre: \$15-25. stowetheatre.com

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Chef's Table

Seven local chefs offer a sizzling seasonal "potluck"

BY HANNAH PALMER EGAN

First, the bad news: Summer has ended and so has new wine-ing. The good? Bistros and gardens are fruiting in full color, so it's great time to gather and share the bounty. As the evenings begin to cool and darkness coats our bar and tables, late summer potlucks can take place outside around a fire — and you can still get home before midnight. So if you haven't enjoyed a friendly crowd-sourced meal yet this year, it's high time to get on it.

With that in mind, Seven Days checked in with seven local chefs to see what ingredients have been inspiring them — and covering their tables — in this time of effort and abundance.

Together, these recipes add up to a celebration worthy feast, from cocktails to kebabs, comparsa to sweet corn cobbler. Hungry yet?



Bourbon Berry Lemonade Smash

an homage to the Antebellum Supper

INGREDIENTS

- 8 blueberries
- 2 strawberries
- 3½ ounces Full of Bourbon
- 2 dashes grapefruit bitters
- 2 ounces fresh squeezed lemonade

PREPARATION

- Muddle berries in a cocktail glass
- Fill glass with ice
- Add the liquid ingredients
- Give a quick shake, garnish with lemon or a strawberry and serve

Tempura-Fried, Boursin-Stuffed Squash Blossoms

JASON POSTOLO, Le Bouchon Newport

INGREDIENTS

- 1 pound cream cheese, room temperature
- 2 tablespoons freshly grated Parmesan
- 8 ounces (2 sticks) butter, room temperature
- 2 cloves garlic, crushed and minced fine
- 1 teaspoon dried dill, crumbled
- ½ teaspoon dried basil
- ½ teaspoon black pepper
- ½ teaspoon dried thyme, crumbled
- ½ teaspoon fresh chives, minced
- 2 tablespoons fresh parsley, minced
- 12-15 fresh squash blossoms
- Tempura batter*
- Seasoned flour
- Canola oil for frying

PREPARATION

MAKE THE BOURSIN: Once the cheese, butter and garlic are well blended. Add the herbs and mix well.

PREPARE THE BLOSSOMS: Wash the blossoms, then gently tear them open

lengthwise. Remove stems, and stuff with Boursin. Close each blossom firmly so the stuffing doesn't exit come out. Refrigerate for an hour.

Drizzle blossoms in seasoned flour, coat in tempura batter and fry in oil at 375°F for one minute.

Serve with your favorite Thai dipping sauce.

*For tempura batter, I use a recipe from *Thaisin One* and *Maria Solis*, writing for *Sewer*. Place 2 egg yolks in a bowl. Add 2 cups ice-cold water, then 2 cups cake flour. Using chopsticks, push the flour into the liquid, mixing it into a loose, lumpy mixture. Do not overmix! While the liquid should be the consistency of heavy cream, it should still have powdery lumps of flour.

Heirloom Tomatoes with Shiitake-White Bean Purée

HORT LIPPERT, Mountain Whitebait Chef's table This workhorse of a dressing will make salads or grilled chicken taste great, and it'll brighten the shit out of anything you put it on.

INGREDIENTS

- ¼ cup extra virgin olive oil
- ¼ cup white balsamic vinegar
- 1 tablespoon Dijon mustard
- 1 tablespoon honey

NOTE

- ¼ pound (or so) shiitakes
- ½ cup extra virgin olive oil
- Salt and pepper



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- 1 can good quality white beans, drained
- 1.2 tablespoons rice-wine vinegar

52.8

- Fresh cucumber (cucumber variety, if available)
- 3-4 varieties of bell-pepper tomatoes, various sizes
- Flatleaf parsley
- Salt and pepper
- Fresh bread, coarsely chopped

FIELD RELATIONS

MAKE THE DRESSING: Combine $\frac{2}{3}$ cup extra-virgin olive oil with balsamic, Dijon, and honey in a whisked bowl.

Cover tightly and shake until well emulsified.

MAKE THE PUREE. Preheat oven to 450°F. Place the chili in a large bowl with a bit of olive oil, salt and pepper (and garlic powder, if you like). Stir well, then roast the nachos in for 35-45 minutes until browned around the edges.

Reserve a few roasted mushrooms for the salad, throw the rest in a blender with the beans, vinegar and most of the olive oil. Blend until smooth — you may have to add more oil or a touch of water to get the right consistency.

MAKE THE SAUCE: Cut the cakes and tomatoes into wafers between pieces, do the same with the reserved strawberries. Roughly chop the parsley and throw everything in a bowl. Splash with dressing, salt and pepper, and toss — with your hands, don't lose a taste — to mix.

ANCHOVILLAS: Spoon a few dollops of purée onto a plate. Using your hands, place some tomato anywhere on top of it. Pour a bit more dressing over the whole thing. Sprinkle with basil, and serve immediately.

Pork Anticuchos With Yellow Chile Sauce

Design/Photo: Rickel Verwerdt/Jumpex/Stone
Most recent feedback: David van den

MSR000075001

- 8 metal skewers
- 2 pounds pork shoulder, cut into 1 1/2-inch cubes
- 1 pound pork heart, sliced thin

TABLE 1. Summary of the 1000 Genomes Project

- 1½ cup sherry vinegar
- 2 teaspoons salt
- 3 slices garlic, chopped



- 3 tablespoons dried ground chiles (ají panca, ancho or chipotle)
- 1 tablespoon smoked paprika
- ½ pound (250 grams, depending on how spicy you want it) fresh, fiery white peppers (ají dulce, ají amarillo, habaneros, etc.) skinned then
- 2 lemons, seeded and juiced
- 2 tablespoons cilantro, chopped
- 2 tablespoons chopped Peruvian black mint or marigold leaves (Jamaica or Tagetes tinctoria work well)
- 1 teaspoon ground toasted rume

1000

- ½ cup oil (sunflower or olive)
- 1 cup yellow chile peppers (blended until smooth)
- 2 cups Greek yogurt
- 1 teaspoon salt

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Combine all ingredients for the marinade in a large bowl. Add the pork (shoulder and heart) and toss until well coated. Pour the marinade into a large Ziploc freezer bag, squeeze out all the air and marinate overnight.

Grill over direct fire (wood fire works best), for approximately four minutes per side, rotating four times, until medium.

Mix the ingredients for the sauce, and drizzle over the cooked skewers.

Roasted-Red-Pepper Carpaccio

crystal Madeira. **Chavez, Montpetit**
Chef's note: Carpaccio technically means
 "paper thin" and traditionally refers to
 slices of beef served with lemon, capers
 and arugula, but I've made it with

barbecue tomatoes, grilled peaches, puffball mushrooms, marinated apples, octopus, scallops and even searlines. Right now I am most excited about the peppers that are blazing in my garden. A few minutes on a super hot fire blurs the outer skin and evokes both smoke and sugar throughout the pepper.

REFERENCES

- 8 red bell peppers
- 2 medium bulk fennel, thinly sliced
- 1 small red onion, thinly sliced
- 1 cup basil, chiffonade
- 1 bunch dill fronds (optional)
- ¼ cup grated horseradish
- ½ cup capers
- ½ cup hot peppers, sliced paper-thin
- 1 cup cooked black lentils (optional)
- ½ cup goat feta, crumbled cheese or shaved pecorino (optional)
- ¼ cup super-bright and shiny yellow oil
- ¼ cup fresh lemon juice
- Salt and pepper to taste
- Balsamic vinegar (optional)

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DISCUSSION

Heat peppers over high flame or hot
fire, rotating until all sides are blistered.

Promptly place in a paper bag. Fold to seal shut. (This distributes flavor and keeps steams warm.)

Peel peppers; rinse outer skin; wrap under cold, running water.

Remove seeds and stems, and eat
stems aside to root.

Halve each pepper with a sharp knife, then gently fillet them into very thin segments. Arrange these on a platter or serving tray.

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ASSEMBLY

Spicy peppers with layers of fennel, red onion, basil, dill, balsamic, capers, hot peppers, lentils and cheese.

Dressings with olive oil, lemon juice, salt, pepper and balsamic vinegar. Serve with flatbread or crusty baguette.

Summer Squash: Calabacitas

Line 300mm. Area's Restaurant, Inc.

INGREDIENTS

- 1 large poblano chile
- 1 tablespoon cannellini or vegetable oil
- 1/2 white or yellow onion, diced small
- 1 clove garlic, chopped fine
- 2 pounds squash, any type or color, sliced to 1/4 inch
- 2 ears sweet corn, kernels cut from cobs
- 1/2 cup chopped cilantro
- Salt and pepper to taste

PREPARATION

Cut the poblanos off the stem ends or on open flame, or under a broiler, turning frequently until skin is charred, even blackened, in spots. Place in a Ziploc bag. When cool, peel off skin, remove seeds, dice and reserve.

Heat oil over medium-high flame in large sauté pan. Add onion and stir until lightly browned. Add garlic and stir for one minute. Add squash and corn, and cook, stirring until both are just tender.

Remove from heat, add diced poblanos, cilantro salt and pepper. Serve hot or at room temperature.

Corn and Poppy Cookies

Steel Warehouse Area Bakery, Eastman's Chef's note: Everyone loves a dang good cookie. I just finalized (the recipe) for Artisanal, and it's a good dose of goodness.

INGREDIENTS

- 2 sticks unsalted butter, room temperature
- 1 1/2 cups sugar
- Zest from one lemon
- 2 eggs
- 2 1/2 cups all-purpose flour
- 1 teaspoon baking soda
- 1/4 teaspoon salt
- 2 tablespoons cream of tartar
- 1 tablespoon poppy seeds
- 2 ears of sweet corn, kernels removed from cobs
- 1/2 cup sugar, for coating

PREPARATION

Using a stand or hand mixer, cream together butter, sugar and beat in room-temperature eggs for about five minutes, scraping the bowl from the sides and bottom a few times, until mixture is light and fluffy. Add eggs one at a time and mix until thoroughly combined. In a separate bowl, sift together flour, baking soda, salt and cream of tartar. Add poppy seeds to the sifted flour mixture.

With the mixer on the lowest speed, slowly add the flour mixture into the butter-sugar mixture until just barely combined. Don't overmix. Add corn kernels, and mix until evenly incorporated. Again, don't overmix.

Let dough rest in refrigerator overnight.

When it's time to bake, preheat oven to 350°F.

Place 1/2 cup sugar in a bowl. Drop dough by rounded tablespoons into sugar and roll to coat. Place coated dough balls on baking sheet three inches apart. Flatten slightly.

Bake 15 minutes, rotating baking sheet halfway through, until cookies are lightly brown on the edges. Allow to cool before drying in.

Stored in an airtight container, the cookies will last up to three days. ☺

Contact: kumuk@steelwarehouse.com

LONGTRAIL.COM



SIDEdishes

BY STACER BRANT, HANNAH PALMER DEAN & ALICE LEWITT



Drifting In HISTEL, TAKEOVER IN BURLINGTON

In Europe, bistros often have a bar where guests can drink and meet their peers, but Burlington Bistro's layout on Main Street doesn't allow for one, says owner **MAURICE WATZ**. That's why he hopes to open a bar and restaurant at 186 North Winooski Avenue this fall where he'll replace the Psyche delicatessen, which closed this summer.

The 25-seat space is cleared for three months a day but will likely ease into business with fewer hours to start, Lacey says. Dinner will feature an eclectic, frequently changing mix of small plates. At opening, drinks will be limited to beer and wine. "We will focus mainly on some local brews but try and bring in some things people have not been as exposed to yet," Lacey says. Those include some of his personal favorites, such as **STOUT** from **WINDMILL** and **WINE** from **WINDMILL** in **Calicut**. Wines will be served by the bottle and glass, as well as in the form of sangria.

Ultimately, Lacey says, Drifters will be what its guests want it to be. Hours, menu and even the establishment's focus could shift after opening. Think of it as a home away from home — or, perhaps, a hotel away from the hotel.

—A.L.

From Italy to France COURTIN IN MONTPELIER

The **Spagna** Massieu will never fade from memory, but **COURTIN** will serve its final Toppings buffet on Friday, August 28. The beloved Italian eatery is closing after 12 years in business. "We've been working like dogs these past few weeks with everyone wanting one last dinner," owner **JOHN COURTIN** told **Seven Days** in an email.

After the closure, Courtin and his wife and co-owner, **ANNE**, will refocus their attention on their nearby **WINE** bar, where they plan to expand their tapas menu and offer more flights and tastings.

Back at 126 College Street, the **Courtin** staff will shift gears, and not to job hunting. When **chef owner JOHN** (most recently of the **Wine** bar) at the **Hilton Burlington** takes over early next week, he'll do so with the **Courtin** staff on board. After minor renovations, **MAURICE** and team will open a **chic** French bistro called **MAURICE** in the space in September.

MAURICE spent years bartending around

Michelin-starred hotel restaurants in his native France and in London. He continues working to fine-tune their menu during their moving schedule in 1995.

Now in his own, **MAURICE** says he's aiming for a casual, classic French bistro feel. Small plates on the menu include escargots in garlic butter and tomatoes graced with mozzarella and fish. These accompany entrees such as a two- and a half-pound whole beef for two, several varieties of modest bites and roast quail from **Springfield** and **Wine** bar. The local meats will come sided with produce from area farms. "We want to be part of the community," the chef says. "And to be part of the **Wine** bar scene is a great idea — that's an important part of what we're going to do."

PAUL GIBSON of **WINE** will head the bistro's bar program. To start, **Gibson's** 20-bottle French list will span the range from affordable to high-end, while cocktails will feature local spirits and mixers.

MAURICE hopes to open September 30 but acknowledges that doing so will mean a "night turnaround." If he misses that deadline, he says he'll be openly and honestly.

—H.P.E. & A.L.

Breakfast All Day COURTIN IN MONTPELIER

COURTIN will open **MAURICE** on Friday, August 21. Before work and long drive home, an **MAURICE** cup of coffee and **WINE** bar will be the focus.

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Melt With You

Gelato presents a cold front in the Green Mountains

BY ALICE LEVITT



La Villa Bianco in Shelburne opened in 1995. But the local staple for pizza and handmade pasta hasn't succeeded on merit. Since last fall, owners Adam and Jill Speltz have been working on a new plan for the next 20 years. The center of their gambit, a batch freezer from Italian company Catabrigo. In the next couple of weeks, the Speltzs will open Gusto Gelato next door to their restaurant, in the space that previously housed their wine store, Enoteca Wine & Provisions.

La Villa's freezer, which holds 12 flavors, has been an open secret since it moved into the restaurant in November. In that time, it's evolved from a receptacle for experiments to a destination where locals find a rotating cast of 40 farm-fresh, ultra-creamy gelato.

Why gelato? The business owners see it as a healthier, better-tasting alternative to ice cream. Because the frozen treat's base is composed of 98 percent whole milk, there's little room left for heavy cream. That means the average scoop has as much as 46 percent less fat



Adam and Jill Speltz

SIDEdishes

CONTINUED FROM PAGE 45

Bradford House of Pasta space at 134 Main Street, which had last recent since pizza owner Christian "Chaz" Cameron committed suicide in January 2004.

For now, the new daytime spot — open from 5 a.m. to 3 p.m. daily — is focused on breakfast fare. But, unlike many greasy joints, it's flapjacks, eggs, omelettes and baccini with local produce and meats from Vermont State's local and nearby Claremont, N.H.

Once he turns out breakfast service, Morrison plans to add pizza, subs and salads. The new restaurant is the second to open in Bradford this summer, after PAUL CARROLL placed his STROMBERG TAYLOR with AUGUSTUS RESTAURANT & BAR in July. Morrison hopes that, along with serving "comfort food at comfortable prices," the diner will help breathe new life into an area with few economic drivers. "I want to bring jobs to town," Morrison says. "It's about friends helping friends in business."

—H.P.E.

Crumbs

LEFTOVER FOOD NEWS From the time the CHAMPLAIN VALLEY FARM's Farm stand starts running on Friday, August 25, until it wraps on Sunday, September 6, thousands of Vermonters will crowd the grounds looking for fish and roadway meals.



This year, their options will include several new vendors.

AUGUSTUS TAYLOR & SON'S CAFE, which brought his the farm stand's popular lobster rolls to the fair last year. This time, he adds a smaller to his bag of tricks with more IMMOBILE, which will do its out pulled pork and breakfast sandwiches, as well as smoked half chickens.

Food truck favorites will appear in the form of a food-fest given from MICHIGAN PIZZA and jerk chicken, curries and curries from JAMAICA IMPRINT, a new truck that's spent most of the summer parked at Burlington's Malt Shop. To match that island spirit, BANG BANG will serve up burrito fare. Also new to the fair, Connecticut vendor Devon Fishers brings two contrasting businesses.

BURBAC BACON, serving quarter-pound slabs of smoked, maple-grilled pig flesh, and Fruit Island, a smoothie stop.

—A.L.

On Saturday, September 5, the Vermont Museum and the Vermont Folklore

Center will team up with at least 17 local brewers to present the VERMONT HOPS & GRAIN FESTIVAL. The evening event will take place throughout the museum's complex and feature brews from MAINEBREW BEERWORKS, NEW STAR BREWING, FIDELITY BREWING and ORIOLE BREWING — many of which are working on one-off brews for the event. Gales will come from 3 HADDOCK COOK, LICK ICE CUBE, WHITESTONE CIDERWORKS, CHAMPLAIN CIDERWORKS and others, made from ONEWELL BEAVER.

DRINK KITCHEN'S ALEX LALLI (who's brewing new, paired local brews with farmers and chefs last summer) is working on a food-truck lineup for the affair, which will also feature music from a handful of bands.

—H.P.E.

White River Junction's Turkish-inspired cafe and restaurant, TIKERMAN, will expand its size into an adjacent space — an erstwhile bungee ball. That will make room for 60 to 80 additional seats, extra counter space for the cafe shop, and a lounge area with comfortable chairs and coffee tables. Though the menu will stay consistent, co-owner JAMES ORRY says he hopes to add imported Turkish delicacies such as wine, olives and cheese, as well as Turkish artwork and handmade goods.

—A.L.

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Melt With You BY PAUL

that its ice cream counterpart. Add in the facts that it's stored at higher temperatures than ice cream and whipped up with less air, and the result yields far more intense flavors.

Gelato may be the newest gelateria in Vermont, but it's far from the first. Pizzeria and market fruiterers throughout the state have been filled with Barre wholesaler Leonardo's Italian Gelato & Sorbet since 2009. Peter Selley, a former member of the band Pseudo Horses,

begins selling artisanal creations at his Newfane Café and Creamery in 2008, before branching out in Vermont Gelato. Just over the border in New Hampshire, Morano Gelato has built up national cred since 2010. Three years ago, Nora and Theo Kennedy began attracting fans to Montpelier's Chill Vermont Gelato. And in Burlington, there's a small-batch delivery service that's put to complete rest.

But don't Vermont taste buds belong to Ben & Jerry's and creamery? Not any more. Since Ben & Jerry's scoop shops have closed in recent years, yogurt shops have absorbed some of the business, but not all. When the Kennedys opened Chill, the Montpelier B&J had been closed for four years and there was no Orange Leaf or Yogurt City to be found. Still, there's, too, but as Ben & Jerry's state years ago.

All Spell says is that at first she considered joining the yogurt bandwagon. "We saw that yogurt was doing well, but there was a million yagars," she recalls. "We realized we needed to be different. This is us."

That individualism is fitting for Vermont gelato. Adam Spell says that the "small-batch, artisan" aspect of gelato making was part of what attracted him to the project. The chef crafts gelato every morning — meaning there's lots of opportunity to experiment with new flavors. The product is always fresh,

because each batch typically sells out in three days or less. Compare that to big production or creamery, which could be almost a year old by the time they make it to the scoop, says Spell.

That freshness also makes it possible to keep the sweets ultra-seasonal. This summer, big bags of fruit from Sun Mazza's Farm Market in Colchester have produced dark-purple blueberry and fluorescent-pink raspberry sorbets, which taste as vivid as they look. As Adam Spell puts it, "It feels like [the fruit] is saying, 'It's hot, it's 90 degrees

out. I don't want to be with milk. I want to be an icy one.'"

But his wife is right when she says the gelato machine churns up uncommonly creamy, rich-tasting sorbet.

In the fall, Gusto's lineup will include a Mazza's best-of-the-best gelato and one made with goat cheese and figs grown at Charlotte's Paradise Farm. But the Spell's top sellers — Oreo with sweet cream, salted caramel and Heath bar — won't be going anywhere.

Creativity with flavors is what attracted Selley to gelato, too. The first musician jokes that he's lived "two or three" lives so far, including playing keys for Eric Clapton and producing hits such as the Remonies' "What I Like About You" and Motherhead's Grammy-nominated album, 1995.

Selley says that his Gordon Blue-trained mother instilled cooking skills in her children, and he always considered himself a savvy cook. That is, until he fell in love with making gelato in a small home machine. "I never thought about ice cream. Everyone does ice cream. That's not gelato is much harder," he says. He's right. Because of its low fat content, variations of just a few grams of sugar can mean the difference between gelato and a milkshake. Each house must be perfectly signed to freeze into an optimally smooth, tasty gelato.

Selley says that once he sold his share of the Newfane market, his business



raspberry gelato

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SMALL BATCH VODKA
HAND CRAFTED IN ICELAND

40% alc/vol (80 proof)

REYKA
VODKA

has expanded organically. Vermont Gelato began supplying restaurants such as T.J. Buckley's in Bennington and Popolo in Bellows Falls. Now, gelato custom gelato for 30 northern Vermont restaurants. Scoop owners at the Proffersville in Lyndonville and Bennington Mountain Resort's Mountain Streets serve up the product.

Then there are the poets, which travel to stores in Massachusetts and New Hampshire, as well as to Vermont locations including City Market/Union River Co-Op in Burlington and Hanger Mountain Co-Op in Montpelier. Solley plans to continue to grow his pet business, as well as open a Bennington store of his own.

Despite his company's growth, Solley says he would get bored if he stuck with "normal flavors." He's more satisfied passing raw ginger gelato or sourcing local, organic honey for a mouth-buzzing journey to the bee. Even his vanilla is uncommonly floral, thanks to Tahitian vanilla.

"The chocolate is really popular, but I can't say I enjoy it," Solley says. "I'm happier when I do our exotic flavors." That means more sweet corn gelato for the rest of us.

Nora Kennedy of Chill also came to gelato from a background unrelated to sweet treats. She's a freelance sign-language interpreter. Her husband and business partner, Theo Kennedy, is a lawyer. When they decided to collaborate on a business project, it was a no-brainer to focus on "the best stuff ever."

Like the Spells, the Kennedys also bought a Caterpillar EPPE machine. The North Carolina company that sells the brand (there are only about 50 of the freeters in the United States) trains its clients for three days before sending them off to start their businesses. Nora Kennedy says their staff gave her a few recipes in the three years since, she's developed some 300 of her own.

For some customers, the simplicity of the recipes can be daunting, she says. "It's so funny when people state the basics and they're like, 'What is that? It's bananas,'" she says, deadpanning. "The Montpelier Inn mist. There's no crazy flavorings. Simple is best."

Florida, including lavender and rose, have become calling cards at Chill, but at times flavors have gotten even more

eccentric. On a dare last Passover, a friend asked Nora Kennedy to make a special Seder gelato dessert. The result was a "sensuous pollen" golden beet gelato spiked with hummus. It could have ended with that Seder, but a family friend Boston happened upon the holy gelato and ordered 16 pints to share with their whole synagogue. "It was exactly what it was supposed to be, and the dare worked," Kennedy says with a laugh.

Chill also sells a regular red-beet flavor, Benfoll, and it only appears outside the capital before long. St. Albans Co-Op Creamery is about to start pass-

terizing milk for the company, which will allow Chill access to far more of the local dairy they serve. Kennedy is on the hunt for a Burlington space and hopes that a Chill will appear there in the next year.

That could translate to some healthy competition with Gato. But for now, that new store will be Chittenden County's only gelateria.

The Spells will still sell bottles of wine in the store, but beverages won't

end there. Espresso and cappuccino will be on offer, and Adam Spell focuses blending milkshakes from his scoops, which will enable Gato to serve nitrogen, too. Jill Spell says that last winter she became particularly fond of enjoying the espresso-ener gelato best using her husband's chai escape — made with a house blue blend, naturally. "We're really not afraid to keep the ideas going and just add as much as we can," Adam Spell says.

The open-minded Spells are already selling their gelato to Hinesburg Public House and are considering supplying more restaurants. Jill is looking at gelato carts online with the hope of selling at local farmers markets.

Could gelato one day be identified as much with Vermont as with Italy? Probably not. But for now, things are looking sweet for fans of the ice cream alternative. D.

Contact: ellie@seawindpost.com

INFO

Gusto Gelato, 2751 Shelburne Road, Shelburne, 564-2248
Chill, 32 State Street, Montpelier, 223-2445

Vermont Gelato is available in parts of Vermont and in many areas of New York, out of the Bennington and Montpelier farmers markets, 224-4485.



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REQUIREMENT WHEN IT COMES
TO RIPPING UP THE MOUNTAIN

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AUGUST 27-30
THURSDAY-SUNDAY

GARDENERS
SUPPLY COMPANY

4700 Rte. 100, Williston, VT 05493
www.gardenersupply.com Jan 10-15, Mon-Sat 9am-5pm

calendar

AUGUST 28 | SEPTEMBER 1, 2014

WED. 26

activities

BUILDING VERMONT'S HOME ECONOMY Available for purchase, this new book addresses the role of economic equity in the new Vermont state. Light copies are provided. *Shovel Sheds* (Burlington) 8-9:30 a.m. Free. Info: 855-2345. *Uranian Church of Montpelier* 4-5:30 p.m. Free. Info: 855-2345.

agriculture

ON-FARM WORKSHOP: ISSUES
INFRASTRUCTURE & ZERO WASTE After a workshop on transitioning to organic production, Vermont's farmgrowers attended a tour to Missa Farm for a pasture walk and discussion of greater than 100 acres of no-grain methods. *Montpelier Farmgrowers* 10:30 a.m. 2-3:30 p.m. \$10. Includes lunch. Info: 434-4322.

art

QUILT EXHIBITION Windsor County artists are on display at the 78th annual display at public parks, gardens, and historic sites. *Windsor County Quilt Guild* 10 a.m. 5 p.m. \$4-14. Free for kids under 5. Info: 457-2355.

business

STARTUP FOR SUCCESS SERIES: PART 1: YOUR SMARTPHONE IS SMART BUSINESS Dave Saunders, CEO and co-founder of the Vermont Technology Center, will lead the first session. *Windsor County Quilt Guild* 10 a.m. 5 p.m. \$4-14. Free for kids under 5. Info: 457-2355.

WHAT'S NEW FOR VERMONT'S CLIMATE CHANGE ECONOMY? Community members are invited to share ideas at a regional forum focused on the opportunity to build a job and develop solutions to climate change. *Windsor County Quilt Guild* 10 a.m. 5 p.m. \$4-14. Free for kids under 5. Info: 457-2355.

community

PEER SUPPORT CIRCLE Participants connect in a confidential space without giving advice or solving problems. *The Vermont Co-op* 10:30 a.m. 12:30 p.m. Free. Info: 257-8822.

crafts

KAPITI & NEEDLEWORKERS Crafters convene for monthly fun. *Windsor County Quilt Guild* 10:30 a.m. 12:30 p.m. Free. Info: 257-8822.

education

APPLIED IN-PARTY Series begins 7 p.m. Light dinner to the kitchen. *Uranian Church of Montpelier* 7 p.m. 9:30 p.m. 10:30 p.m. Free. Info: 855-2345.

GROUP IN-PARTY-CHANCE Equipment are well known as a group members engaged in individual study. *Uranian Church of Montpelier* 7 p.m. 9:30 p.m. 10:30 p.m. Free. Info: 855-2345.

WINDMILL DANCE Dancers and friends are invited to a dance. *Uranian Church of Montpelier* 7 p.m. 9:30 p.m. 10:30 p.m. Free. Info: 855-2345.

AMERICAN RED-CROSS BLOOD DRIVE Society donors give the gift of life. *Montpelier Senior Activity Center* 10:30 a.m. 12:30 p.m. Free. Info: 855-2345.

TECH HELP WITH CUP Help getting started with computers, smartphones, tablets and other devices. *Windsor County Quilt Guild* 10:30 a.m. 12:30 p.m. Free. Info: 855-2345.

TURNING VERMONT'S CULINARY ARTS A series of events will focus on the state's food and drink. *Windsor County Quilt Guild* 10:30 a.m. 12:30 p.m. Free. Info: 855-2345.

WINDMILL DANCE Dancers and friends are invited to a dance. *Uranian Church of Montpelier* 7 p.m. 9:30 p.m. 10:30 p.m. Free. Info: 855-2345.

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Life of the Party

A Boy's Life
Lights, camera, action! *Chaplin* tells the story of a young boy in a world of poverty, imagination and love. *Chaplin* tells the story of a young boy in a world of poverty, imagination and love. *Chaplin* tells the story of a young boy in a world of poverty, imagination and love.

List your upcoming event here for free!



UPCOMING DEADLINES

ALL SUBMISSIONS MUST BE RECEIVED BY **FRIDAY, AUGUST 29, 2014** FOR CONSIDERATION IN THE FOLLOWING WEEKEND'S **NEEDLEWORKERS** FORUM. **NEEDLEWORKERS** FORUMS ARE HELD AT **WINDMILL DANCE** (MONTPELIER). YOU CAN ALSO FIND US AT **WINDMILL DANCE** (MONTPELIER) FOR MORE INFORMATION. **NEEDLEWORKERS** FORUMS ARE HELD AT **WINDMILL DANCE** (MONTPELIER).



CALENDAR EVENTS IN SEVEN DAYS

CALENDAR EVENTS ARE HELD AT **WINDMILL DANCE** (MONTPELIER). **NEEDLEWORKERS** FORUMS ARE HELD AT **WINDMILL DANCE** (MONTPELIER). **NEEDLEWORKERS** FORUMS ARE HELD AT **WINDMILL DANCE** (MONTPELIER). **NEEDLEWORKERS** FORUMS ARE HELD AT **WINDMILL DANCE** (MONTPELIER).

I have the ability to reach out to people and give them more than just music—I can give them my personality” says Jake Owen. This open-book attitude has set the singer apart from an ever-growing contingent of contemporary country acts. Organizing fun hangouts through Twitter and even hosting a free block party for 20,000 of his closest Nashville friends, Owen engages with his listeners in a way that has earned him a large and loyal following. The social songster hits the stage at the Champlain Valley Fair with catchy pop-country numbers from 2015’s *Real Life*.



JAKE OWEN

Friday, September 4, 7 p.m., at the Champlain Valley Fair, 1000 Champlain Valley Road, Burlington, VT 05405. Tickets: \$10. (905) 655-1234. www.jakeowen.com

Photo: © Jeffery M. Hayes



Photo: © Jeffery M. Hayes

SEP 2 | MUSIC

Rhythm Kings

In October 1990, an adolescent scored John Brown a ride on Harper Ferry, WV, aiming to supply freedom fighters with weapons. Two men and the battle song named after him inspired the chimeric of the reggae group John Brown’s Body. Steeped in dub, drums and bass, discomba, and hip-hop elements, the nine-member band boasts a melody-heavy sound, complete with a three-piece horn section. Its hard-baring style has earned the group spots performing alongside the Flaming Lips and Paradise O, and No. 1 rankings on both the Billboard and iTunes reggae charts. The guys get listeners on their feet with secondary tunes from their 2015 release *Kings and Queens*. In Dub.

JOHN BROWN’S BODY

Wednesday, September 2, 8 p.m., in Otis Center for the Arts, Johnson State College, \$10. Free for 21C. (800) 662-6226. (800) 662-6226. www.johnbrownband.com



Photo: © Jeffery M. Hayes

AUG 29 | MUSIC

Three's Company

The John Funkhouser Trio may be billed as a jazz act, but they’re so much more. Rounding out their repertoire, bassist Greg Laughman, drummer Mike Cunnore and the spontaneous pianist draw not only on the spontaneous sounds of New Orleans, but on influences spanning space and time. In a single set, the ensemble mixes funk, blues, European and American folk music, and even Indian classical traditions into a genre-bending blend. Their continued resumes include accompanying a litany of Grammy Award winners, performing in Broadway productions and appearing on popular television shows. Catch up with the cool cats at Brandon Music for a night of inter-generational jazz fusion.

THE JOHN FUNKHOUSER TRIO

Saturday, August 29, 7:30 p.m., at Brandon Music, \$20. \$40 for kids 12 and under. www.brandsonmusic.net



AUG 27 | FILM

At noon sharp on Monday, June 15, 104.1 K188-FM

debuted an unexpected new format, rebranding as "the Champlain Valley's classic hip-hop station." It's been different ever since, playing out a predominantly '90s playlist—at first, mostly on an automatic autopilot. Since then, the programming has been enriched with some noteworthy local touches, such as bumper-censoring, "Old school—from Church Street to the Marlboro Road."

Adult program director TJ Michaels admits it didn't take him long to see the move to hip-hop as truly or strange. "It's the new rock radio for a changing America, blending Jay-Z and Tupac hits with traditional R&B staples. For the past year, FM stations from Boston to Los Angeles have been converting to the format and becoming so successful that their biggest problem is too many listeners."

"The conventional wisdom has always been that to reach that big demographic, you've gotta play rock," Michaels explains. "Maybe that was true in the '80s, but times have changed. If you think about it, kids who graduated from high school in 1990 are 42 years old now."

The hip-hop formula has a lot of momentum, and Michaels is excited to make it work in Burlington. "The format is a novelty for Glenshire County, but it's hardly the first time hip-hop has graced the area's FM airwaves. Most prominently, 90.1 WKUR host Melo Grant has been spinning independent rap for decades on her "Cultural Banker" show. It's been a lifeline and inspiration for generations of local MCs and DJs. You can still catch Grant on the University of Vermont student-run station on Fridays from 6 to 8 p.m."

Aside from delectable asides at 90.1 WU2B in Montpelier, though, few other local stations play hip-hop. In fact, before the big change, 104.1 K188 was devoted to something very different: Christmas music. Nothing but, in fact. For more than seven months



Rapper's Delight

A new radio station brings 'classic' hip-hop to the Champlain Valley

BY JUSTIN BOLAND

It turns out Michaels and his team hadn't intended to keep the joke going for so long. It was a seasonal promotion that anchored due to regulatory delays.

"We already had the hip-hop format change in mind. We'd been watching a trend develop nationwide," Michaels says. "We wanted to roll this out in early 2008, but things didn't materialize quickly enough."

"It took a while getting our ducks in a row," he continues, explaining that the station had to wait for approval to move from New Hampshire to Vermont.

"As you can imagine, it's costly to move a FM station to another state."

So the holiday playlist persisted into the beginning of summer. This is called "seasoning" and it's a common industry

practice. For instance, a gospel station in Charlotte, N.C., recently rebranded by playing no thing but Drake songs for three days straight. Now it plays the R&B-heavy urban adult content parody, one of the few formats that still dominate terrestrial radio.

What? Money, of course.

Grey Ray is the CEO of the House of Music Collective, a Washington, D.C.-based minority-owned firm. It's also the former music editor of the paper's One of the country's most successful projects in the 2000s report "Pulse Promises, Pulse Promises," which traces the effects of the 1986 Telecommunications Act on the radio industry.

"Before genres became tribalistic," says Ray. "It's not all their autonomy. Many lost their jobs. Almost overnight, commercial FM radio went from a diverse universe of music and pop stations to something more like a national pulchro, where a handful of programming directors working for companies like Clear Channel make decisions about what gets played across the country."

The culture may have changed completely, and Clear Channel may have changed its name to iHeartMedia, but the core business model remains the same. Aside from public, community and college stations, radio stations make money by serving advertisements to working people who make spending decisions for their families. For this reason—despite pundits proclaiming it "dead"—radio still provides a big return on ad spending.

"Commercial FM radio has become incredibly risk-averse," Ray explains. "The whole purpose behind the push to consolidate stations ownership to just

SOUNDbites

BY DAN BOLLES



PHOTO: LARRY KATZ FOR THE BURLINGTON FREE PRESS

A-Dog's Best Friends

On Saturday, August 29, Burlington will celebrate the second annual A-Dog Day, in honor of the late *son* *was* *was*, the *in a one*, who died of leukemia on December 26, 2013. Last year's daylong fest, culminating in a blowout bash at ArtBlast on August 30, Andy's birthday had a celebratory feel. It was, for all intents and purposes, a massive party, which is what Williams likely would have wanted. Following his youthful (lousy and the profaned exonerated) expiring in the aftermath of his death, which resonated well beyond Burlington, being a day dedicated to lasting love and having fun was not just a perfect way to honor Williams' life, it was a cathartic release.

But there was something else at work, too. That day the identity of the Friends for A-Dog Foundation changed permanently. While Williams was alive, the primary function of that organization, composed of friends and loved ones from the DJ's numerous and varied social spheres, were helping to raise money to cover medical expenses and to raise awareness of the need for bone marrow donors. (One of the complicating factors during Williams' treatment was that his mixed ethnicity made finding a donor who was a genetic match incredibly difficult — like, one in 20 million odds.) Through the foundation's efforts, they found not one (but two matches.)

After Williams' death, the focus became preserving his legacy fully

that meant planning and preparing for the first A-Dog Day. But the long-term goals of the foundation go well beyond throwing killer parties — though it does that quite well. When the last host dropped at ArtBlast last summer, the real work began in earnest.

Now incorporated as a nonprofit organization, Friends for A-Dog is making good on its stated mission of keeping the DJ's legacy alive by "encouraging the creation of art, music and skateboard culture through the sponsorship of scholarships, grants and day camps for talented youth with financial need."

Last Tuesday evening, I dropped in on the foundation's weekly meeting at an office space in downtown Burlington Town. It was then of Friends for A-Dog convened to discuss final preparations for A-Dog Day 2015 and several other projects the foundation is now doing on.

As I arrived, Williams' longtime girlfriend, now musician *was*, was here leading the group in the progress of a series of after-school programs in partnership with the King Street Center. Started to begin this fall, the sessions will include an art class focusing on street art and graffiti as well as a hip-hop dance class instructed by local dancer *was* *was*. Tremblay's students will learn their moves to Andy's *was* *was*.

As Pearchett Soundfit, an accomplished visual artist, laid out the details for the art program, she wondered about ways to incorporate a bit of A-Dog into the class. This discussion revealed one of the organization's subtle but key strengths.

"One of the things I think about with Andy was the way he connected everything," offered *was* *was*, a former Burton employee who came to know Williams when the skateboard company signed on as one of the DJ's sponsors. As Dog was a tremendous DJ, but he was also a prolific artist who tagged everything from his DJ equipment to his skate gear with his own distinctive designs. "What if we have the kids bring in something of their own that they want to customize?" he asked.

This was met with excited chatter, which grew when Pearchett Soundfit suggested that the kids could even use some of Williams' sketches to inspire their own designs. Problem solved.

Among the many remarkable things about Andy Williams was the sheer number and variety of people he knew. The makeup of the foundation that bears his stage name is a microcosm of that trait. The members represent a

CONTACT: 802-255-1111

live culture
BURLINGTON ARTS NEWS • VIEWS

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HIGHER GROUND
www.highergroundmusic.com



VINTAGE TROUBLE
AUGUST

BLACKALICIOUS
NEW BREED BRASS BAND, MERTZ

LIVE AT THE FILLMORE: ALLMAN BROTHERS TRIBUTE

LIFE IN FILM
SEPTEMBER

SIERRA LEONE'S REFUGEE ALL STARS

CURRENTLY NAMELESS COQUETTE

THE ANTLERS

RAQ

UPCOMING:
8/28 BIRCH
8/29 BLACKALICIOUS
8/30 BIRCH
9/1 BIRCH

JUST ANNOUNCED:
8/28 BIRCH
8/29 BLACKALICIOUS
8/30 BIRCH
9/1 BIRCH

PHOTO: LARRY KATZ FOR THE BURLINGTON FREE PRESS

WE ARE ALL GETTING SO OLD THAT '90S HIP-HOP AND R&B IS THE OLDIES STATION.

DJ FATTIE B

Rapper's Delight

a few creative media conglomerates won't do anything but selling more advertising and obscuring cuts, like having live and local DJs"

KISS is owned and operated by Great American Radio, an independent conglomerate of about 35 radio stations in Vermont and New Hampshire, and based in Lebanon, NH. Michaels has witnessed the shift in FM radio format, and he's grateful to see the new station reach so many Vermonters.

"Everyone is after that broad 15-to-34 demographic," he says, noting the saturated radio market. "There's a lot of competition in Burlington. Nuclear radio services' numbers back this up. Country, classic rock and alternative formats dominate the air."

Two Burlington hip-hop notables have noticed the station's local impact: DJ/producer/performer Fattie B and VT Union collaborator Nutsie B. Fattie B confirms that the station is catching on, relating a recent conversation during a break at Rattatone's, his hangout running radio shop at Club Metronome.

"I was talking to some late-thirties ladies about how KISS-FM is the new 'old soul' of radio stations," he says, laughing. "We're all getting so old that '90s hip-hop and R&B is the oldest station. It's hilarious."

That's hardly an unfair spin, considering that even the KISS-FM website proclaims, "The lads have their station. Now you have yours!"

Perhaps we should call it "dad hey!" Nutsie agrees that hip-hop is gradually taking over the airwaves. He's a veteran recording engineer who worked his way up to the legendary Manhattan studio the Cutting Room during a peak era of NYC rap. Dead Prez? Big Boy? Mobb Deep? Nutsie was in the room and on the boards for some of their classic albums, and he's got credits on

dozens of singles that are in current KISS-FM rotation.

Looking back, he says he could never call a hit in advance.

"It's actually really random. I'd work on records with huge money behind them, major radio-friendly, and they'd go nowhere," says Nutsie. "On the other hand, I'd make a record that was for a mortgage, and it could turn into a huge crossover hit."

So what really shaped the catalog that makes up "classic hip hop"? "The '90s were about radio and radio, for sure," Nutsie says.

Fattie B agrees.

"I think the '90s were shaped first and foremost by MTV and videos," he says. "Then radio, then mixtapes."

Burlington's beatnik Loops, one of Vermont's finest, is willing to testify. When he's not composing intricate, jazz-instrumental albums for Los Angeles label Cold World, he's cooking behind the counter at Radio Deli on Pearl Street, and KISS-FM is a staple soundtrack.

"It's a great tool to find new stuff," Loops says, adding that he's 32, so "new" is relative in his case. "I grew up listening to a lot of the older tracks, too, so the classics still sound like back in the day to me."

Back at KISS headquarters, Michaels is convinced by the feedback KISS-FM has been getting since the format switch, from social media and constant calls to the station.

"It's been more than we could have anticipated," he says. "We're really, really happy with the response we're getting." And what's next, he chuckles. "A man with a megawatt."

"We've got a lot more to announce," he says. "Big things coming really, really soon." (D)

INFO

To find out more about 104.9 KISS-FM, visit www.kissfm.com.

music

CLUB DATES

ALL DATES ARE 21+ UNLESS NOTED

Simply the Best When it came to moshkin plays, Matt Flanagan is in a class by himself. Infectiously blending elements of jazz and bluegrass — with a hint of Celtic flair — he is now increasingly regarded as one of the finest mandolin players in history by guitarists in each of those musical realms. Jam Vanguard Down East magazine called him "one of the best mandolin players ever." Meanwhile, Flanagan won another Finner with being "the most logical evolutionary step to David Grisman's unique dread style." In other words, dude's pretty good. The **MATT FLANAGAN TRIO** play Sweet Melancholy in Montpelier this Saturday, August 26.



LET 26 (1) **MATT FLANAGAN TRIO** (BLUESGRASS)

WED.26

burlington
BARBERSHIP OF CAPT. JACK
John Leland/Elton Brand 8 p.m. free

THE EARLY PLANET Seth Rosemont (jazz), 8 p.m. free
HALF-CENTURY SPARKLEY
Wendy Music Collective
PUNK! 10:00 p.m.

AT 5 PLUS Punk Rock with Dave 7 p.m. free
Kawana with Emily
Kawana free

JAN POK Jay Kay and Nutsie (jazz) 8 p.m. free
LAUREN & JAYVIE & CALE Geoff Kim & Adrienne (jazz) 7:00 p.m. free

LUCKY CLAY LAMP SHOP Josh Sweeney (jazz) free
Rock 10 p.m. free
MANHATTAN PIZZA & PUL
Dave and Andy (jazz) 8 p.m. free

NEUTRO 5 NY Comedy Club Presents: What a Joke! Comedy Open Mic (comedy) comedy 8 p.m. free
NYC New York City 8 p.m. free

THE SWEET PASTURE (jazz) 8 p.m. free
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SOUNDbites

CONTINUED FROM PAGE 33



speaks volumes to who Andy was and the lasting effect that he had, that his life had, while he was here."

"He was the type of guy who was interested in what you did, regardless of what you do," said **CONNIE CARLSON**, who grew up with Williams in St. Albans. "He was curious about everything."

"We sat all these goals as a foundation, and we met them," said **CONNIE CARLSON**, a DJ and former Bariton employee who now works for Sen. **KEVIN SULLIVAN**'s presidential campaign. "And now we're starting to see how that can change people's lives in real ways," he continues. As an example, Carlson points to a scholarship the foundation created that year that will be awarded annually to a student at Williams' high school, Bellows Falls Academy Sr. High. This year's recipient will begin his freshman year at the University of Vermont this fall — and plans to attend A-Day Day after he moves into his dorm on Saturday.

"Every time we accomplish something new that can make Andy's legacy shine, it feels special," said **MARKET MANAGEMENT** cofounder and house DJ **AUSTIN BELLANDI**, aka **AUSTIN & LIL**. Bellandi, who was a childhood friend of Williams' in St. Albans. "We got to continue to accept Andy's spirit into the community, which is really cool," he said.

The most visible manifestation of that spirit is undoubtedly A-Day Day, the first decade of which occupied the bulk of the night's planning, and there was a lot to cover. The discussion ranged from creating there would be power in City Park for the sledding denso — featuring the new A-Day disk issued by NYC's SHUT Skateboards — to logistics for blocking off the street in front of Nectar's and Club Metamorphosis

where the evening's festivities will occur. They discussed the best means for selling the sharp new Friends for A-Day T-shirts and how to distribute the new 100-ounce album, *Remembrance*, which is the final VTU record Williams worked on.

(Side note: Williams and producer/rapper **WARR** began work on the album in 2000 and named it *Remembrance* as a follow-up to VTU's previous record, *The VT Union Is Dead*. That title takes on heightened meaning now.)

The foundation took a tally of the total number of performers slated to appear this year and estimated the number at around 50 acts, including dance crews, almost every DJ and rapper in town, and by alluding acts such as the **UNCOMMON CULTURES**, **KIDROB FRANCH**, **10 UNDER** and **BLAZING & K. SALAH** — the last with hip-hop vocalist **STANLEY**.

While the mini-festival that is A-Day Day is impressive, more remarkable is the well-digger determination of Friends for A-Day in its endeavor. In the midst of Williams' illness, and in the aftermath of his death, passions ran high. As time passed, such emotions usually cool. That Friends for A-Day has managed to maintain and even increase its momentum in the past year is a credit to the foundation, to Andy Williams, and to the community he loved and that loved him back.

"When something terrible happens, there can be a lot of emotion and hype," said **Piercetti Scordafio**. "But what's special about this is the sustainability in everyone's love for Andy. It started when he got sick, then continued when he passed away. And it never died out."

I have a feeling it won't. We miss you, Andy. ☐

Listening In

A playlist of what was on the iPod, last night's night DJ's playlist, etc., etc.

VTU/AM, Remembrance

VTU/AM, The VT Union Is Dead

VTU/AM, The Union

NBC/10, New England's New Wave

104.5FM, The party in VT

Now don't forget to add us to your playlist to add us to the mix of the station in this special live event. Download app now!

CONCERTS/CLUBS/COLOSSEUM

WED **KIZOMBA** w/ **ISANTIS NY** 7:30 PM
LOVELAND w/ **CRASHWHEEL** 10:15 PM

THUR **MAX BRONSTEIN LIVE** 9:30 PM
802 RAP BATTLE 10:00 PM

FRI **SALSA NIGHT** w/ **JOHN REY** 7:30 PM
FRIDAY NIGHT WOLFWINE w/ **CAFE VILLA & TOWN STOPPABLE**

SAT **MTS EXTRAVAGANZA DRAG SHOW** 8:00 PM
OLD SCHOOL REVIVAL w/ **DJ ATAK & GUESTS** 10:00 PM

SUN **TOTALLY INAPPROPRIATE** w/ **COMEDY SHOW** 8:00 PM

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REVIEW *this*

Eastern Mountain Time, Eastern Mountain Time

BY JEFF KOPPELBERG OF DIGITAL DOWNLOADS

The Green Mountain State suffers no shortage of music roots in its rustic corners of country. To name a few: Waylon Jennings outlaw country legend in the end, the Woodchoppers bring their effusive twang with whiskey, Reverend Rick Donner and the Congressmen are neo-traditionalists with a gospel bent, and Old Sky flour a folk-in-the-streets strain of Americana.

Berkeley's Eastern Mountain Time are different. They're a band, harmonies or fiddle can be found on the quarter's new 10-track, self-titled album. Instead, a pervasive, lo-fi haze permeates their radio-tagged take on country.

EMT's members are cut from the cloth of other local bands. Guitarist and vocalist Sam Hood and drummer Alex Deane both spent time in acoustic dream-rock group Blue Sky Shark. Bassist and vocalist Sam Beyer joined with University of



Vermont basement band Fridge and the Road. Guitarist Henry Webb studied in two indie rock outfits, Drawing and Gloomer. These disparate influences converge to create EMT's melodic, melancholy sound.

The opener, "High, Steep, High" begins with mumbled, cruddy guitar. Two minutes in, it opens up into a youthful, fast-tapping number about finding your problems away from it in "Tearaway Lane," a plucky ballad about space opera and killing time. A stomping guitar solo shows Webb's chops. Hood sings of candlelight meals with sorrow then anger: "I keep on coming in / out in the shed / I change the sheets on it / every other day / A men who loves me sometimes / like an on the Tractionless Road."

"The Book of Parks Slope" is a wrenching, stepped-down tune about

lost love. While it's physically hard in one of Hood's lyrics to ignore, the song's wistfulness, raw emotion certainly fits the country mold. It's also got some of the best lyrics in the whole album: "There's a word for each bone in my body / that trembled each time you touched me / but don't they sound better unused?"

"Not an Christmas Eve," a haunting and bitter Christmas guitar crash ominously in the background. "We can feel winter's cold" — and Hood's own coldness — in the lyrics: "I could go be with my family / drink cheap Champagne and laugh / but that thought only scares me / because I'm gone if you come back."

Eastern Mountain Time's sound is not the "drip your hands, everyone join in on the chorus" kind of Americana that acts such as the Lumineers and Mumford & Sons have brought to the masses. Instead, EMT delivers a moody, more affecting strain of old-country, the kind that seems sound for long, loose-time drives under big American stars. Pop their new record in your stereo, roll down the window and breathe in.

Eastern Mountain Time's self-titled album is available at hustandill.com, bandcamp.com

LEE CANTRELL

Kelly Ravin, County Tracks

(SELF-RELEASED ON DIGITAL DOWNLOADS)

Kelly Ravin's 2013 solo record, *Leathered, Washed, Worn & Wiser*, lived up to its title. The album was a sparse affair where fraying seams and blossoms line Ravin's writing: a weary, lived-in grittiness. However, was this barely in every language I've heard from his never-wash-it guitar and each cutting lyric is dressed in that as evasive, hooped-up "There was under a hand-carved window embedded in Ravin's observations on ruined days born of wasted nights, and the empty bottles that so often accompany broken hearts."

Leathered's new stark but beautiful. It also represented an artistic maturation for Ravin. On his latest self-released County Tracks, the Waylon speed-on-foot was and guitarist sometimes that wailing, silent, though he chooses a markedly different path this time around.

Where *Leathered* was fragile and unadorned, *County Tracks* is a muscular work whose arrangements gleam like polished chrome. From subtle shifts in tempo to sad old of moments to perfectly placed, ornamental guitar licks to the dynamic playtime of these



guitar (yes, every thought's) used and turn of Ravin's latest is unapologetically ornate. It's doubly impressive given that he plays and sings every note on the record. If *Leathered* was a broken bottle of emotion, the new record is built to withstand the storm.

That's not to say the album lacks soul. On the contrary, it might actually be more affecting than its predecessor. The difference is that Ravin is more careful in his exposition. Using guitar and craftsmanship, he keeps his heart open to his sleeve. Previously he might have just torn it off.

On the opening title track, Ravin crafts a sinister tale of desperation and backwoods loneliness. Sleepy guitar aches out comically under his open-throated howl.

"Losing Fight" is a heartbreaking honey-suck tone whose cheeky wordplay

and chicken-pickin' riffs give way to a gorgeous, half-tempo hook.

"Tucson" is a closer that on morning and a biting commentary on small-town talk. Ravin's lyrical sharpness is clear and couched in a ringing, old-country jangle that recalls late-era Whiskeytown.

"Blind Date" is a loving country duet that recounts a "blind date from hell" with equal measures of empathy and very realistic wisdom.

As *County Tracks* makes the rounds, it's likely that reviewers will note a resemblance between Ravin and the most unique of the country's dusty-eyed Jesus label: "Rise Above" evokes the quiet contemplation, though it probably owes more to Steve Nieve's *Copperhead Road*.

The album closes on "Losing Road," a poignant and affectionately open-yours about a good-hearted fuckup. The song could almost be a postscript about the troubled ancestor on *Leathered*. "It's gonna end at night / They all remembered," sings Ravin. "Yes, 'Our melody was here when he's leaving home'."

County Tracks by Kelly Ravin is available at iTunes and other online outlets. Ravin plays Friday, March 8 in Manchester every Monday.

DAN HOLLES

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middlebury area

OTTY LUNTS @ Otty Lunts/Otty's
Party with Otty (Sat 10/13) 9:30
p.m. free

TWO BROTHERS TAVERN

LEONARD B. STEIN (aka: Stein &
the Orchestra) (Sat 10/13) 8:00 p.m. \$3

northwest kingdom

JAMIE & LARSEN (Sat 10/13)
8:00 p.m. free

PAPER PIE CO. (Sun 10/14)
8:00 p.m. \$5
the BUCKS (Sun 10/14) 8
p.m. \$5

OUTSIDE VERMONT

THE CRAIG (Sat 10/13) The Great
Swamp (Sat 10/13) 8:00 p.m. free

outside vermont

HOBBSVILLE (Sun 10/14) 10
p.m. free

HAROLD TUTTLE (Sun 10/14)
10 p.m. \$3

SUN. 30

burlington

HEALINGWAVE CAFE & GRILL
Dance/Happy (Sun 10/14) 8:00
p.m. free

HALLOWEEN SPOKESTAKE (Sat
10/13) 10 p.m. \$5

JP'S PUB (Sun 10/14) 8:00 p.m.
\$10

FRANKY & KYLE (Sun 10/14)
8:00 p.m. \$10

THE OLD NORTHVERMONT PUB
Open 10/14 7 p.m. free

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PENALTY BOX, New Haven

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SUN 10/13 (MOONFACE) (MORE)

Mellow Dramatic

MOONFACE, which is the musical alter ego of songwriter Spencer Krug, moves around a lot. In recent years he's called such far-flung locales as Montreal, Helsinki and Vancouver Island home. So, naturally, his most recent *Big City Weekender* is all about places. It's a mood, and, well, moving five songs into a medley with country and going from rock to ballad, and, as Krug writes, "drinking out only from your own faucet party." On Sunday, August 13, Moonface visits the Woodbury house in Woodstock. But he probably won't stay long. Moonface/Burlington-based ghost folk band *moonface* opens.

stone/vermont area

MOON 3 PLACE (Sat 10/13)
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chittenden county

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Live Music (Sat 10/13) 8:00 p.m. \$10

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Painter and Apprentice

"Generations," Bryan Memorial Gallery

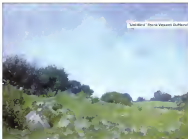
BY KEVIN J. KELLEY

Self-taught painters spring up like wildflowers and get a lot of attention in today's art world. Soberly, by contrast, does a gallery or museum organize a show circling the trading and taking of talent — a teacher passing down to a student ways of seeing and composing.

"Generations" at the Bryan Memorial Gallery in Jeffersonville is such a show. It rewards the time required to trace lineages of influence, which often span decades and can involve three or more artists. Viewers are invited to look closely as they compare the relative styles of masters and apprentices; in some cases they are quite similar, and in others have no clear connection at all.

The show consists of 87 paintings — mainly landscapes and nearly all representational. They include work by 20 artists associated with the Bryan gallery, who in turn arranged for one of their teachers and/or students to lend a painting for the show.

One particularly close stylistic connection in "Generations" involves a couple of striking pieces: "Mercedes," a frontal portrait of an unsmiling middle-aged woman wearing a red cap and a teardrop-shaped earring, is the work of David Laflé, who was born in Brooklyn in 1931 and now lives in Tusculum, N.C. Just above this painting hangs "Modern Days" by Laflé student Elizabeth Allen of Wilkes. Her portrait's subject is a woman of roughly the same age as the woman in "Mercedes," set against a similarly purple-hued ground. The bare-shouldered drinker's face is slightly pained, but not as a



postposition highlights differences more than differences. This student-teacher relationship might be apparent even if the two paintings were hung side-by-side.

Conversely, the loss of authentic descent remains visible among a trio of works: a wide-angle scene by Bert Stearns of cows crossing a road, a green-tinted painting of a woman sleeping on a sofa by Kevin Hubey, and an entitled semi-abstract by Norman Hubey Stearns, a photographer living in the Mid City section of Memphis, who taught Kevin Hubey — who lives nearby — who in turn taught his daughter Auburn, the died of cancer last year at age 21.

Many of the paintings in "Generations" will inspire thoughts about the student-teacher dynamic in general. David Curtis, a plain oil painter

REVIEW



smith, and her cascading brown hair is festooned with ribbons and bows.

While the brushwork and poses in these two works diverge — the diva is more strikingly painted in profile, with her hair draped over a chair — their

who lives in Gloucester, Mass., offers a perspective that speaks to the art of teaching: "Students make you think differently because you have to put what might be an intuitive thought in your own mind into words that explain



VISUAL ART IN SEVEN DAYS

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CALL TO ARTISTS

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RESEARCH The embryonic stem-like line paragoniocytes, which are found in the adult dentures, are a type of stem cell that can differentiate into all cell types of the body. The paragoniocytes are found in the embryonic stem-like line paragoniocytes, which are found in the adult dentures, are a type of stem cell that can differentiate into all cell types of the body. The paragoniocytes are found in the embryonic stem-like line paragoniocytes, which are found in the adult dentures, are a type of stem cell that can differentiate into all cell types of the body.

DISPLAY YOUR ARTWORK: Looking for artists to grace our walls with beautiful pieces for a two month exhibit. Please e-mail your portfolio and a bio/mission of your practice to art@dailyplanet11.com. The Daily Planet, Burlington, deadline August 26, 10:00 AM 2011.

[illegible]

EXHIBITIONS: Looking art that is hard to see, try accessible and appealing — what you'd want in bed as often going up as not. **Doors:** November 21. Please respond in 25 questions for me! to info@artcity.com. **Amateurville:** www.amateurville.com. **Goodbye:** www.goodbye.com.

TORR BOET A joint exhibition of art, architecture, rotating technical forms and the human body. There are four sections for consideration: bodies that consider or witness the human body (perfectly or not perfect); and unique look-objects or sculptures that relate to the figures, and structures of both the human body, and machines. The

show is November 1 to January 25. Submit 1 to congress@planetf.org or New City Gallery in Bushwick, Brooklyn, September 10.

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STACCHINI K. COVAT, *No More Hierarchies*, an interactive installation of design, photography, paper sculptures and video, marks the 10th anniversary of the founding of *Architectural Record* and *Interior Design* in August 1992. Through September 22, 2002, 10th Ave., New York, NY.

WORKING TOGETHERS—II and III worked closely working on activities and presentations on the day. Sam Adams, Michelle Leavitt, Thomas Weisler, Eric Ensign, George G. H. Moran, Neilson, Roger Coleman and Jay Turner. Through September 4, 1992-1993, President in Washington.

abstinent country

AMERICAN MODERNISM 1910-1922 FROM O'CONNELL TO BUCKNELL: Almost 100 artists from a variety of styles that explore the range of American modernism creating new sculpture. Includes works by George O'Keeffe, Walter Avery, Marcelle Maerly, Stuart Davis, Arthur Dove, Roy Lichtenstein (Student), Karl Gustav Lander and Norman Rockwell. Through September 12. **RICH AND IN CITY VERMONT**

DESIGN MUSEUM 1990: A CELEBRATIVE RETROSPECTIVE of furniture from the Design Museum archive: collections that helps define the style, economic and aesthetic innovations in 20th century United design. Through November 3, 1990. \$45. \$345. (900) 451-1990. 1000 17th St. N.W., Washington, D.C. 20036.

WINGS OF A FREE® A community art show

TOLLAGE: College of various people (Synonyms: toll of the Million, Antioch's Card). Through August 31. Info: info@tollage.org. LEARN or Call Center.

EMILY MITCHELL, filmmaker and subject, says she stays by the 18 diamond wrist and looks on through August 31 with 500,000. Smith checks a 2004 tour.

"TRAVEL WITH WOMEN PLEASERS" A selection of the author's lesser-known first-novels and European travelogues, along with letters, American public eye-brows the manuscript, postmarked collected. **JULY 15 DATES:** *Abandoned the Game*, an anthology of contemporary quality from the last 10 years of the author's literary, critical style. *Through-October 2* (1994) NEW YORK: Methuen, Missouri

MOONLIGHT IN MARIPOSA? A group show to 25-hour laboratory a variety of media. Through August 28. Info: kalexander@nyphoo.com. Jenson: 718-331-1111

REVELA: Fine-art photographers in their period
nude styled like male figure skaters; expensive
evocative revealing mastery Through September
11 July TO 3PM Eastern Gallery in New
York

Kathryn Wieggers There's a good chance you've seen Wieggers' work in downtown Thailand, four months by the ocean, depicting gigantic white flowers, surprising goldfish and other large-scale subjects. A fifth mural is in the course by Halloway. Canadian Downtowns Gallery in Thailand is exhibiting Wieggers' paintings and planning clinics through September 29. "I try and display the world around us in a unique, and what I hope to be an ironic, way," writes Wieggers in an artist statement. "All the beauty and details in life, from a single blade of grass to the deep wrinkles in a face, constantly confront me. All of these things can speak volumes and yet are so often passed by." A reception in Friday, August 28, 6-8 p.m. Featured, "T-Rex"

BOB F. JACKSON, "United Light" quilt pinpoints cancer-debilitating "moments and dreams" through August 27, 1000-1001, *Metropolitan Museum*.

WINNING THE GAME? FROM REALISM TO ABSTRACTION Agnieszka shows how, by the parings of *Glenn Dalgarno* and *Michael*, through September's only 905 (844) *Rock* *Candle* *Callers* at *the* *house*.

Barre/monopole

HART RESOURCE & ASSOCIATION NEW HIGHWAY
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Friday September 4 3-4pm **Andersson's** 800-810-8188 **Spotlight Gallery** in Montpelier

CREATIVE ERASMUS: Paintings, prints, drawing, sculpture and his last poems were led by the canon, dean and vicar of the diocese of Uster, Tades the St Paul's church, Cameron Bavin, Jane Hamilton, Philip Webb, Marcus Groene and Jansik meet. Through September 3 **PULLING THE HIGH-PIRE: WHY WE GO ON?** The two "WOMEN" artists, with a typography sculpture and several small works, made from the painted and sculpted cardboard, in response to the themes of love, loss, sex, duty and joy.

EDWIN R. HARRIS "Formless Architecture's Fin de Siècle: 28 photographic portraits and landscapes from the book by the same name by the California-based photographer and architectural designer Through August 31 Info: 323.574-0325, 2nd Floor, Ronald G. Quinlan in Metropolitan

SLAUGHTERHOUSE Photographs of members sold by the National Native Photographers' Group. Through August 30 1965 404 000. Drawing Light Century in New York

A LEGACY OF CARING: SLAVE PARTY MEMORIES FOR CHILDREN A hands-on exhibit of slave party costumes for children (opening in 1994 at Windemere) reflects a safe house and quality education for slave party children in a nurturing, rural environment. Through September 30. Info: 626-2950. Vermont History Museum in Waterbury.

PARAKEET SPEED: More than 20 years of parakeet breeding from early outcrosses and selected exotics allowed to meet European and American needs.

MEMBERSHIP: Friday September 4, 4-Turns Through August 31. Info 375-5277. Weekend: Saturday (Start 9:00 AM in front of 42)
MEMBERSHIP: Issues articles by members Through August 31. Info 375-5245. The Board is interested in all.

STUDIO PLACES ARTS SUMMER 2002 Strength is a group of seven traditional and modern salons where they explore the meanings of strength in relation to the art of it. Main Floor Gallery: Sport: MMA: photos and words by Elaine Di, Second Floor Gallery: and Nature: Supers and Silver: World: portraits, installations and sculptures by Ruth Hamilton. It is at the gallery. Through August 25, 10am - 6pm. www.studioarts.org

TINA VALENTINOWITZ Windows: Looking In, Looking Out: photography of and about windows. Through August 26. Info: 325-2034. Minneapolis. *Through August 26*

STORAGE/USAGE AREA
CONTRACT COLLECTION Landowners provided 24 living and 13 deceased animals that reflect

ART SHOWS

ART SHOWS

scapes by Antonio Canova to. Through December 6. Info: 633-5465-2004. Israel Museum, San Francisco. Catalog: www.israelmuseum.org.

A CELEBRATION OF UPPER VALLEY ARTISTS: Paintings, prints and drawings by Barbara Bines, Patsy Cardwell, David Hancock, Sarah A. Hallowell, Kathleen, Judy Langford and Richard Nelson. Through September 23. **JOHNSON APPOINTED:** The group will... Johnson's recent collages and abstract prints, books, posters and paintings made from recycled paper, and a special flower-printing project. Through August 24. Info: 822-4402-3027. 386 Gallery and Art Center in Lebanon, NH.

WILHELMUS ROSS: AN AMERICAN STYLED: Nearly 800 works by the French sculptor including sculptures shown for the first time in North America. In celebration of his centennial, 1823 to 1913. Through October 10. Info: 514-265-2080. Museum of Modern Art, New York.

BOBBI FISHER & LOUIS BRYCE: Paintings and sculptures. September 27. Info: 915-512-8030. Le Studio at Contemporary Quarter.

ART EVENTS

NAKAMACHIKAWA INTERPRETIVE GALLERY:

1944: Summer gives a taste of Japan seen in his current models on. Henry Gordon Museum of Japanese History. Wednesday. September 24. Info: 408-510-2102.

JAANUS KALVIK: ART TALK: The photographer discusses the images in his current exhibition. A color connect. RCA Center. Burlington. Thursday August 21. 5-7:30 p.m. Info: 485-7866.

Dorian Zachai Memorial Exhibit

The fascinating Johnson artist, also known as Dobro Zachai, was born in New Jersey in 1932. She

was part of a group of innovative women who transformed perceptions about the textile arts in the 1960s and '70s. Zachai began her artistic career as a painter until, according to an online biography, "I was disenchanted with my ability to paint and turned seriously to dancing." Her direction gained further along with her explorations in weaving, which took her all over the country before she settled in Vermont.

Ever Arts in Montpelier is showing paintings, drawings, sketchbooks and writing from the late artist's studio through September 9. A public memorial celebration is Saturday, August 25, 5-7 p.m. Pictured: an untitled painting.



YOUNG WOMEN OWN INTERIOR: A representation of art, architecture, and interior design. Through August 27. Info: 514-265-2080. Museum of Modern Art, New York.

VERGIL'S ART WORK: An artist's portrait. Through August 27. Info: 514-265-2080. Museum of Modern Art, New York.

THE ARTIST'S MARKET: A part of outdoor market featuring handmade objects in the art and crafts by Vermont artists and artisans. In conjunction with the Burlington Farmers Market, Burlington City Hall. Saturday August 25. 9 a.m. to 2:00 p.m. Info: 514-265-2080.

VERMONT STATE: A series of art projects. Through August 27. Info: 514-265-2080. Museum of Modern Art, New York.

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LET IT TURN INTO A PAN OF BLACK STEAK! GET SOME OF MY FISH ABOVE ME! THE MORE I KNOW, THE MORE ZUCCHINI HELPS!

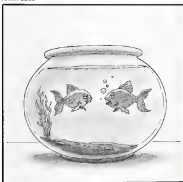


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RED MEAT

compendium: vegetarians

from the cartoonists of max cannon



THIS MODERN WORLD

by TOM TOMORROW



KAZ





It took me time to appreciate you as much as the quest for order and refinement and perfection. The other course of action is to change from your discomfort with control into instead give yourself to the frustrating, anxious pulse of the Capricorn. Now, why? If you do, you will be able to make friends then you thought possible. Your strength will come from new curiosity and an openness to experiment. Do you remember when you had explored the colorful wonders of your twenty and Capricornality? Do I suggest

time to make changes that will energize your love life with a steady flow of magic to breathe to come. To get the party started between those experiments you could try to investigate the dynamics of together-ness. Make a list of your customary repetitive struggles, and what inspired them all. Again, long trials that are both shocking and inspiring.

GEMINI (July 21-July 22) Gemini is a Spanish word with many nuances. As its simplest, it refers to your favorite spot, a place where you long to be. But its meaning can go even deeper. Gemini may be a something where you feel all signs and currents, or a situation that enables you to draw an extra measure of strength and courage. It's a special kind of home, an empowering shelter that makes you feel that you belong in this world and love your life. Can you guess where I'm going with this message, Gemini? These days you need to be in your comfort zone more than usual. If you don't have one, or if you don't know where yours is, nurture a device intention to locate it.

CANCER (June 21-July 22) The art of effective communication consists of knowing both what to say and what not to say. It's not enough to simply find the words that accurately convey your meaning. You have to tailor your message to the quirks of your listeners. For example, let's say you want to introduce the person that led you to change your mind about an important issue. You would use different language with a child, an authority figure and a friend. Right? I think you are currently at the peak of your abilities to do this well. Comfort. Take full advantage of your fluency. Don't take vivid imagination that influences people to take you and help you.

LEO (July 23-Aug. 22) Arthur Conan Doyle first used the term "smoking gun" in a story he wrote more than a century ago. It referred to a thing that instantly incriminates. Sherlock Holmes burst into a room to find a man holding a loaded gun that had just been fired. It was the killer. So, then the meaning of "smoking gun" has expanded. It's any piece of evidence

that serves as compelling proof of a certain hypothesis. If you can't find the smoke you left in the kitchen and your roommate walks by with cooler marks on his chin, it's the smoking gun that confirms he pilfered your food. I believe this is an important lesson for you right now. What question do you need answered? What theory would you like to test comfortably? The smoking gun will appear.

LIBRA (Sept. 23-Oct. 22) This is the deep, dark, intense phase of your cycle. The star that you set ultimately meets a wish upon a star, but get ready. Your great moments seem to have gotten for the moment that they are expected to be your last, not your lastest. Smoke from the smoldering ember in your repressed memories is blowing with the chill night fog in your dreams, making your life seem like inside a mystery. A mystery inside a time. Just kidding about that last part. I understand it if you enter a time of a crisis, because if it is, you will respond instinctively to all the cosmic jokes in your upcoming tests.

SCORPIO (Oct. 23-Nov. 21) According to the poet Rainer Maria Rilke, here's what God says to end it all: "Go to the limits of your longing... Rise up like flame and make a shadow that I can move in. Just everything happen to you generally and finally. Just keep going. No breaking is final. Whether or not you're an inspiring form within the Creator, this is excellent advice. It's time to give everything you have and take everything you need. Hold nothing back and open yourself as wide and wild as you dare. Explore the freedom of having nothing to lose, and expect the spirits of useful surprises.

SAGITTARIUS (Nov. 22-Dec. 21) The sun and the expansive planet Jupiter are currently making a joyful move in the sign of Virgo, which is your zodiacal house of career and ambition. This does not necessarily mean that it's time to give career and ambition with full into your bag, although such an event is more likely than you're. More importantly, this event suggests, that you will influence how your subconscious mind to work in your favor if you take deliberate practical action to advance your career and ambitions.

CAPRICORN (Jan. 22-Jan. 19) On August 23, 2015, Congressmen Rep. Mark Latham (R-CA) and Sen. Dan Claitor (R-KS) gave a speech to a crowd of thousands in Washington, D.C. In that address, he inspired what it might look like if African Americans were one of the majority and oppressors they had endured for centuries at the hands of white Americans. In accordance with your zodiacal goals, I encourage you to embrace your own "There's a Devil" nature and see what future in detail the successful stories you want to achieve in the future. Realize the intentions you will achieve and the power you will obtain.

AQUARIUS (Jan. 20-Feb. 18) If you have been patiently waiting for a significant moment to buy a new phone, adjust your living low or get into that deposit/submit working/series, then as close as you might to that precious moment, at least for a while. Even if you have merely been considering the possibility of signing a printing house, making a cute matchmaker on a site or posting an extra photo memo on Facebook or Twitter, the real time there would be come today to make. Doing it is a deep, dark, crowd commitment, a sometimes a jump process for you. Aquarius, but those days it might be almost smooth and synchronized.

PISCES (Feb. 19-March 20) Ready for a reward? Get a piece of paper and a pen. Light a candle, take three deep breaths and chant "I am here" five times. Then, write down the questions you would like your future to present. Identify both the traits that would make this person unique and the behavior that at the would display toward you. Get that! No cynicism! Instead, have the list in your mind. Discover everything you would like to live for at least seven months without. Forgetting about beliefs about what your ideal partner should be, but instead, make yourself open receptive to the possibility that you will learn new truths about what you need. Why? I suspect that love has elaborate plans for you in the next two years. You will be left to prepared to cooperate with them if you are actually free of being rejected.

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Workshop: 6-8 p.m.

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Kim Negrón
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Julie Lamoreaux
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